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ROCK SCENE

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NEW YORK REPORT
13 N.Y. GROUPS
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OVER 150 PHOTOS

RAMONES
BLAST OFF!

AEROSMITH
BACKSTAGE

THE STONES
HAVE LUNCH

DAVID JOHANSEN
RECORDS

IGGY POP
IN NEW YORK

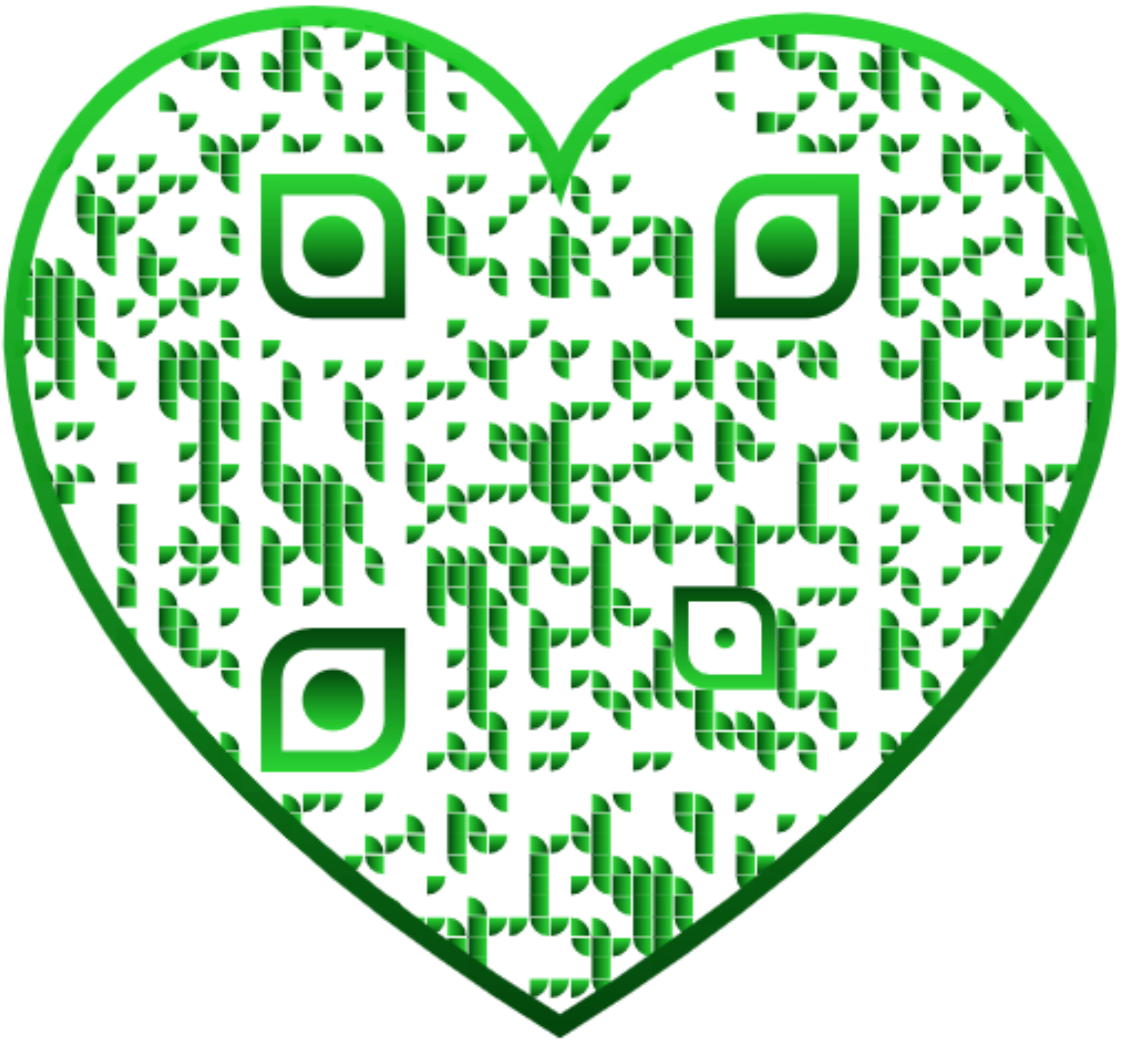
ELTON JOHN
DANCE ALL NITE!

PATTI SMITH
SEES STARS

MOTOR CITY ROCKERS
DETROIT SPECIAL

PINK FLOYD
MARK FARNER
ROCK-CON
BRATS
BLONDIE

RAMONES
ROCKET AT THE PALLADIUM



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Produced by Murray Krugman, Sandy Pearlman, David Lucas and Blue Öyster Cult.

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The scorching new album
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Roxy Music's Greatest Hits.

What To Listen To On Saturday Night When You Won't Be Going To Sleep Until Sunday Morning.

Produced by Roxy Music, Chris Thomas, John Punter, Peter Sinfield & John Anthony

ON ATCO RECORDS AND TAPES

ATCO

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ROCK SCENE

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FOCUS/Bob Gruen

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Richard E. Aaron

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ask doc rock

I don't know if you can help me but it's worth a try. I'd really like to know if there is a way to change a person's voice. The problem is my voice sounds good to me, but when it comes out it sounds all different. I've heard it on tape and it's not at all the same voice I hear when I listen to myself. I don't like it. I'd really like to be a singer. I might be good, too, if I could bring out the voice that's inside me. Is it possible? Just A Rose; Ontario, N.Y.

I'd say so, and more. Remember that you're not only hearing your voice from your ears when you sing, but also its sympathetic reverberation inside your head, so that it's not unusual to feel betrayed when you hear your naked self on tape . . . simply, it's just one of those things which are too close for comfort. But if you ask other people whether it sounds like you, they're likely to answer in the affirmative. After all, they're hearing the similarities; you're focusing on the differences.

That said, there's two ways of becoming comfortable listening to yourself on a tape or record. The first is upgrading your equipment. If what you've been test-recording yourself on is a home cassette recorder, for instance, please bear in mind the relatively primitive nature of the microphone and tape itself. In a professional recording studio, they can not only make you sound perfectly natural, but through the judicious use of equalization (adjusting the bass and trebel frequencies in your voice) and echo, iron out the "imperfections" in your voice, make it stronger, or turn it into an entirely different species. Placement in a final band mix is very important: a soft, lush vocal might sound lost and tinny if buried; at the other extreme, a harsh, shouting rock and roll delivery might come off overbearing if out front. Or vice-versa. It depends on the need at hand.

But the main thing you should worry about at this stage is our second dwelling-point: i.e. constant singing. Your voice is a complicated instrument, and just because you don't have specific valves or chords to memorize, don't fall into the trap of thinking you can suddenly get up and sing like your favorite superstar. To phrase notes, to discover your proper range, to open up your throat and let your real voice shine through . . . all of this takes learning, understanding your capabilities, and knowing how to make yourself reflect your best qualities. There are as many voices as there are people, and I firmly believe that anyone could sing, if they'd just stop 'believing their voices were somehow "not right". And if by some quirk of fate you really can't carry a tune . . . well, there's always howling.

* * *

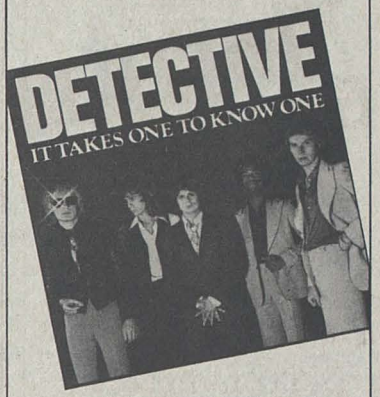
X-Rays: Vincent Rolfe of Fremont, Calif., wants to know if Debby Harry from Blondie was in a 1968 band called Wind In The Willows. That she was, and their first and only Capitol release can be found in the Rare Items bins these days . . . . Mark Jenkins of Washington, D.C. fills us in on the "Velvet Underground" *Squeeze* album we spoke of a couple of issues back. He notes Willie Alexander, Doug Yule, Walter Powers, and Maureen Tucker were in the band at the time "but—according to Alexander—none of the band played on *Squeeze* except Doug Yule, who played everything except drums, which were played by the drummer from Deep Purple." Very interesting . . . . Speaking of Willie, who's just signed with MCA and is readying his debut album, Lisa Kendall of Westchester, N.Y. wants to know his address: try Box 308, Newtonville, Mass. 02160.

Candi Staton, Clearfield, Pa. recommends a band called Harlequin from her hometown, Pittsburgh, and says their lead singer "has the potential to become the American Freddie Mercury". . . . A special hi to Massimo Garella who postcards to the Doc, Lisa, David & Cyrinda, from Italy. Scungilli? . . . . If you'd like to write for an Australian magazine, send articles or reviews to Roxy, 40 Richmond St., Corinda Brisbane QLD Australia . . . . Punky Ettershank, who's stationed in Stuttgart, Germany, says to tell Columbia, S.C. "I said Hello! I miss *the* party capital of the South!"

A bizarre lot of independent records have been showing up in the mails. The grass roots are on the move! . . . Chrome, from San Francisco (Siren Records, 433 Hyde St., Suite 188, Calif. 941-9) has two albums: *The Visitation* and *Alien Soundtracks*, the latter scenario music for a live sex show . . .

(continued on page 72)

IT TAKES ONE TO KNOW ONE.



That's Detective's 2nd Swan Song album of searing, soaring, hard-core rock 'n' roll.

Let yourself be driven by the throbbing pulse of Detective. It's an experience you'll never forget.

"It Takes One to Know One." On Swan Song Records and Tapes.

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Detective on Tour:

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15—Myriad, Oklahoma City, Oklahoma (with KISS)
17—McNichols Arena, Denver, Colorado (with KISS)
19—Abilene, Texas (with KISS)
20—Municipal Coliseum, Lubbock, Texas (with KISS)
22, 23—Coliseum, San Antonio, Texas (with KISS)
26—Assembly Center, Tulsa, Oklahoma (with KISS)
27—Kemper Auditorium, Kansas City (with KISS)
29—Veterans Memorial, Des Moines (with KISS)
30—Civic Center, Omaha, Nebraska (with KISS)

DECEMBER
1—Riviera, Chicago (with AC/DC)
2—Arena, St. Paul, Minnesota (with KISS)
3—Coliseum, Madison, Wisconsin (with KISS)
6—Levitt Arena, Wichita, Kansas (with KISS)
7—Checkerdome, St. Louis, Mo. (with KISS)
14—Madison Square Garden, New York (with KISS)
15—Warner Theatre, Pittsburgh, Pa. (with Blue Oyster Cult)
16—Riverfront Coliseum, Cincinnati, Ohio (with Blue Oyster Cult)
17—Convention Center, Indianapolis, Ind. (with Blue Oyster Cult)
18—Louisville Gardens, Kentucky (with Blue Oyster Cult)
20—Arena, Largo, Md. (Washington, D.C.) (with KISS)
27, 28—Stadium, Chicago, Ill. (with Blue Oyster Cult)
29—Civic Center, Saginaw, Mich. (with Blue Oyster Cult)
30—Cobo Hall, Detroit, Mich. (with Blue Oyster Cult)

Produced by Steve Smith for Warbux Productions

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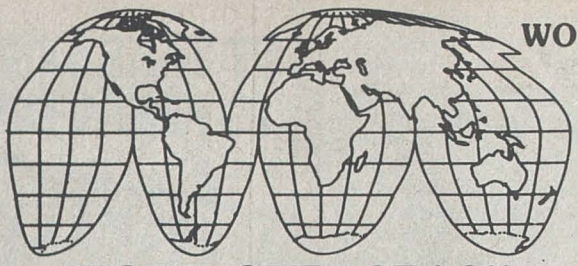
MEN **WOMEN**



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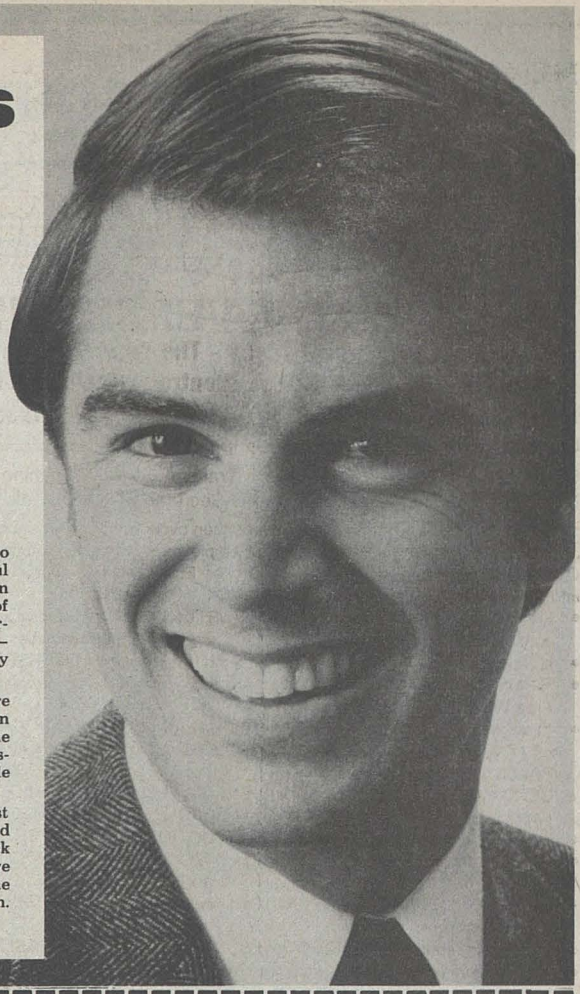
McCARTNEYS CHOOSE SUNSHINE AND ROCK

Paul and Linda relax on one of their luxury ships in the Virgin Islands during recording sessions for their next album. P & L choose to record in the sun rather than lock themselves up in a recording studio for their next album.

This has got to be the life. Paul, Linda, and other members of Wings rock out onboard ship as the tape recorders roll. □

"Look who's smiling now!"



Sometimes a man sets his ambitions high enough to make skeptics smile. But how often he gets the last laugh! One of LaSalle's more successful graduates writes: "My employer was aware of my enrollment and graduation, and it had a great deal to do with my recent pay increase and change of title. My thanks to LaSalle."

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SONG OF THE SOUTH

Lynyrd Skynyrd's last group photo: Leon Wilkeson, Allen Collins, Ronnie Van Zant, Gary Rossington, Artimus Pyle (above), Steve Gaines, Billy Powell.

Lynyrd Skynyrd, who grew from the obscurity of Jacksonville, Florida, to celebrate the Song of the South, lost three of its strongest voices with the deaths of Ronnie Van Zant, Steve Gaines, and sister Carrie, in an airplane crash, Oct. 21. With an image of Ronnie staking his territory and prowling a stage like no other, their service to rock and roll will never be forgotten. Free Birds, fly away Home to Sweet Alabama. □

ENGELBERT SRO IN HOLLYWOOD

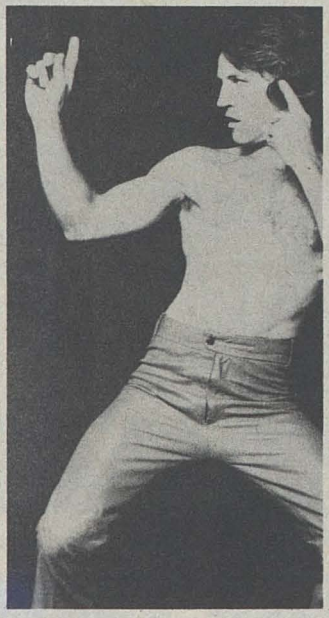
Engelbert Humperdinck made a triumphant return to Hollywood with a sold out appearance at the Greek Theater that included a fleet of 61 limos to bring the guests, a private party after the show where the champagne flowed, and a presentation from Telly Savalas (center) and Epic Records' Ron Alexenburg (left) of a plaque from LA Mayor Bradley proclaiming it Engelbert Humperdinck Day.

Chaka Kahn stops backstage to congratulate Engelbert on a terrific performance. □

MARK FARNER En Garde!

Mark Farner, the first alumni of Grand Funk Railroad to seek a solo career, continues to gain fans with his debut Atlantic release. When he can be coaxed from his Michigan horse farm, that is . . . .

Pics: Lynn Goldsmith



Quick on the draw or kung-fu fighting, Mark strikes a ready pose.

Ah, that is more like it. Radiating smoldering sexuality, as well as displaying his famous Armband, Mr. Farner takes his ease before heading off on a cross-country tour. Lots of luck, Mark, and great to have you back! □

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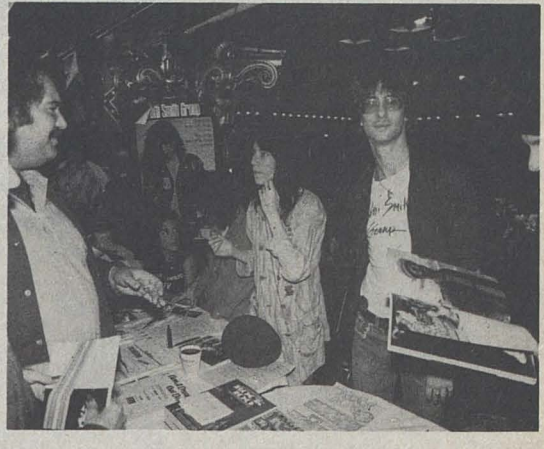
D72 2

IT'S ON TO THE ROCK 'N ROLL CON!

A massive weekend crowd lined the steps of the Hotel Diplomat in early October to partake of the joys of rock: rare films of a veritable pantheon of greats, plus a large-scale dealer's room where you might find that long sought-after record or souvenir. ROCK SCENE's Bob Gruen captured the event for posterity.

A bird's eye view of the proceedings shows a multitude of musical items to suit any taste or fancy.

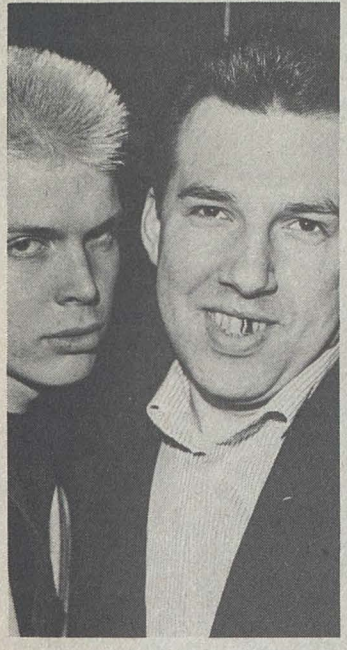
Radio Ethiopia had a popular table. Field Marshall Patti Smith shows a prospective customer a personally autographed flyer, while Lenny Kaye keeps an eye peeled for shoplifters.



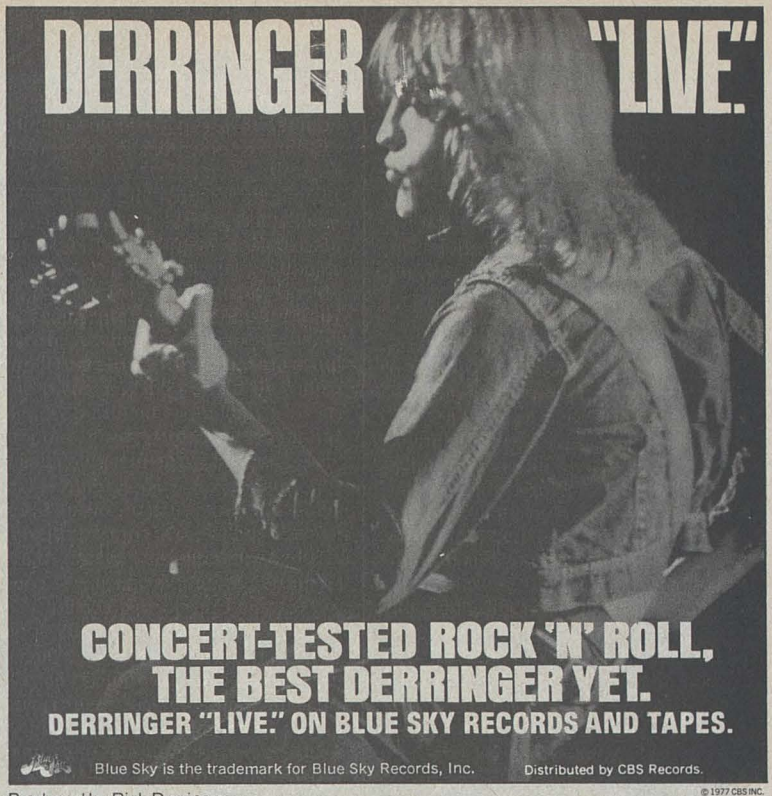
*Atlantic Records' Mike Klemfner and Carol stop by for a few hand-stamped **Rock Scenes**, courtesy of the Doc. Patti lets a fan know that the new album will be out in the beginning of 1978.*

HOT PIX

NYC **** Relaxing on the set after David Johansen performed with his new band to make a video tape with Bob Gruen, Don Atwell, and Richard Robinson are Richard, Steve Paul, Cyrinda Foxe, and David. (Photo: Bob Gruen).



London ***** Billy Idol of Generation X and Andrew Czezowski, owner of the new wave Roxy Club, gaze into the future of rock and roll. (Pic: Kate Simon)



Produced by Rick Derringer

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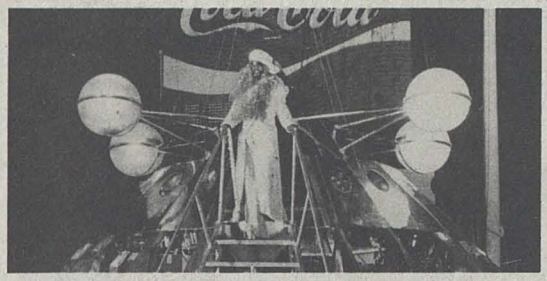
P/FUNK TOUCH DOWN IN NYC

The excitement was unending when the outrageous Parliament Funkadelics landed in New York City for a sold out concert at Madison Square Garden. The band performed to the delight of their fans, and then spent several days around the big apple working on filming scenes from their upcoming movie.



Will Times Square ever be the same? Among the scenes from the P/Funk film is their mothership landing in Times Square. Here George Clinton comes out of the P/Funk flying saucer as the cameras roll. (Pic: Bob Gruen).

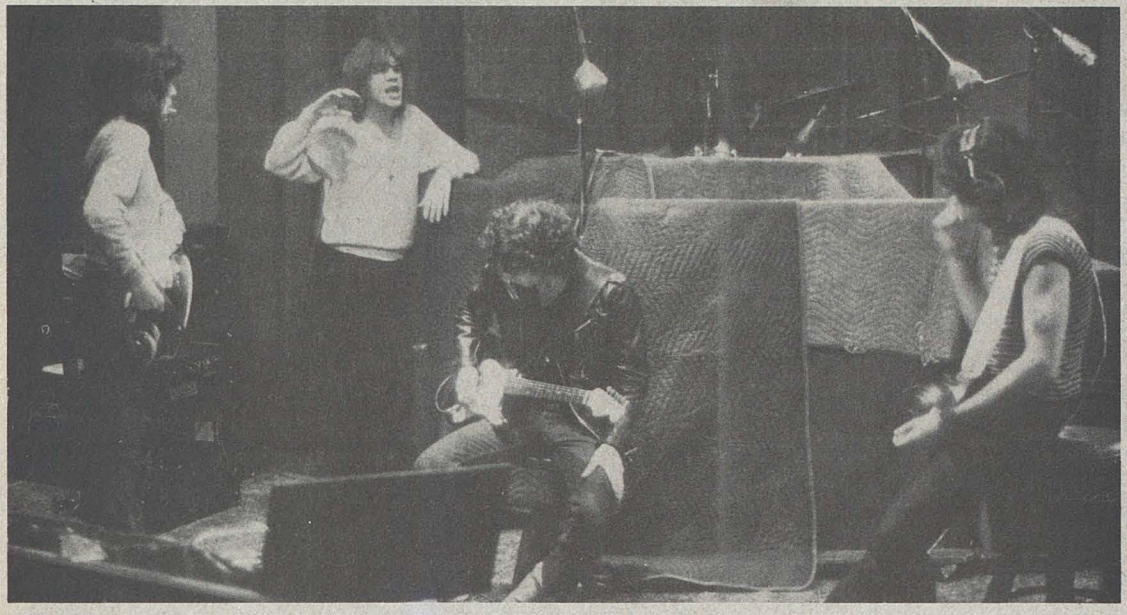
Bootsy Collins hams it up for the cameras during a scene from the filming. (Pic: Aaron/Morley).

George Clinton and Bootsy Collins pose in front of the United Nations while Bob Gruen snaps a pic. P/Funk performed their hit "Tear The Roof Off The Sucker" while the cameras rolled at the UN. □

David and Richard check out the faders at none other than 10 AM (a record) as Mitch Kearney snaps a pic.

IN THE STUDIO WITH DAVE AND RICH

NYC's Record Plant is a home away from home for many of today's top recording stars. Recent sessions there have included Bruce Springsteen, Aerosmith, the Patti Smith Group, and none other than Rock Scene fave David Johansen who's co-producing his first album with Richard Robinson for Blue Sky Records.



Later in the day, David discusses a fine point on "Frenchette" with Thomas, Johnny, and Buzzy, and behind all the rugs drummer Frankie LaRocca. (Pic: Bob Gruen).

Buzzy checks his tuning in the background as David prepares to sing a vocal. (Pic: Bob Gruen).

David and Richard enjoy a playback during the sessions. (Pic: Bob Gruen). □

comics reporter

by Howard Zimmerman

SWORD & SORCERY

While "Space Fantasy" seems to be the *latest* comics craze (STAR WARS, STAR HUNTERS, STAR HAWKS, et. al.) sweeping the country, an *earlier* one seems to have subtly taken root. Sword & Sorcery has been around in comic form for many years and has been the source of several excellent books. DC's SWORD OF SORCERY was a great adaptation of Fritz Leiber's Fafhrd and the Grey Mouser tales. And their WEIRD WORLDS was a fine Edgar Rice Burroughs book, featuring David Innes and Pellucidar, John Cater on Mars, Korak and others.

Of course Marvel has had a seven-year lock on the top of the field with their best-selling CONAN comics. Marvel is also doing two more of Robert E. Howard's heroes in four-color format, RED SONJA and KULL. I must admit to being slightly underwhelmed with Frank Thorne's rendition of the "She-Devil With A Sword." But issue #7 ("Throne of Blood") does show that he has improved his technique and the book. Frank handles many chores on SONJA—pencils, inks, coloring and lettering. I used to think that he should only be doing the pencils, but I think that all he needs now is a good letterer. The guiding hands of longtime R.E.H. buff Roy Thomas and his co-scripter Clara Noto have giving direction, fire and life to Sonja and along with Thorne's enthusiasm and intense devotion have finally made it an enjoyable book for me.

KULL, the deposed King of Valusia, has had an up-and-down existence; his book has been cancelled more than once. But the Tiger-God's chosen champion has received another life and is now more exciting than ever. Issue #25 is a fine example of the way Kull should be handled. Congratulations to editor Roy Thomas, writer Don Glut, artist Ernie Chan, inker Rudy Nebres and colorist Petra Goldberg for that issue and the current, continuing Kull saga.

There's more Sword & Sorcery on the way. Sometime in January, DC will resurrect CLAW THE UNCONQUORED. Claw is the product of DC's

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best fantasy writer, David Michelinie. The series will pick up with issue #10, written by Michelinie and drawn by Keither Giffen and John Celardo. Just watch for the spectacular Joe Kubert cover—you can't miss it.

And then there are the movies. You've probably heard about Sheena. A movie studio has optioned the rights to produce a full-fledged fantasy about the "Queen of the Jungle." Right now they are trying to get Raquel Welch for the lead. (Rumor has it that Farrah Fawcett-Majors wanted the part but was turned down.) No matter who they cast, the production is scheduled to get underway very soon—we'll be seeing Sheena in '78. We may also be seeing Conan in '78. That's right—the *ultimate barbarian* is going to be made into a film, too. And if it goes well, Conan will probably have a series much the same as Tarzan did. (Would you believe Arnold Schwarzenneger as the lead?)

NEW CHANCE FOR NOVA

Richard Ryder—"The Man Called NOVA"—was supposed to be the second coming of Peter Parker; a space-age Spider-Man. After an initially warm reception, however, sales figures dropped off depressingly. But Marvel felt that they did have a potential big-seller on their hands and gave NOVA some help. Marv Wolfman is working overtime to gradually correct some of Nova's image and plot problems and the quality of the artwork has picked up dramatically with the assignment of Carmine Infantino and Tom Palmer as the book's illustrators. These three gentlemen seem to have saved NOVA from becoming just another burned-out star before his time. (The question now, of course, is will they be allowed to continue working on the book together, and for how long.)

STARS WARS CONTINUED

Marvel concluded their six-part adaptation of STAR WARS with a guarantee that the comic series would continue on after the film's end. Indeed, this was expected, as STAR WARS is just as hot now as it was last summer. And we all know that Twentieth Century-Fox is planning several sequels and that Alan Dean Foster is working on a book sequel right now. Writer/editor Roy Thomas has had meetings with George Lucas as to the new directions they are taking and one would assume that they have discussed the comic extension in detail. This is what makes Roy's new plotline so confusing. Issue #8 follows the adventures of Han Solo and Chewbacca on the outback world of Aduba 3. Solo is approached by a group of poor farmers with a story of woe. They are seeking a champion to protect their village from bad guys who swoops down from the mountains every year to steal their food and womenfolk and tear things up just for kicks. Solo accepts and puts word out in the port town that he's looking for ex-spacers in need of action. He puts together a crew consisting of a meat-eating rabbit, a walking porcupine, Don-Wan Kihotay and three more improbables. The "Magnificent Eight" ride off to glory! But is this ride really necessary? Where is Darth Vader? What of the

(continued on page 71)

DETROIT ROCKS!

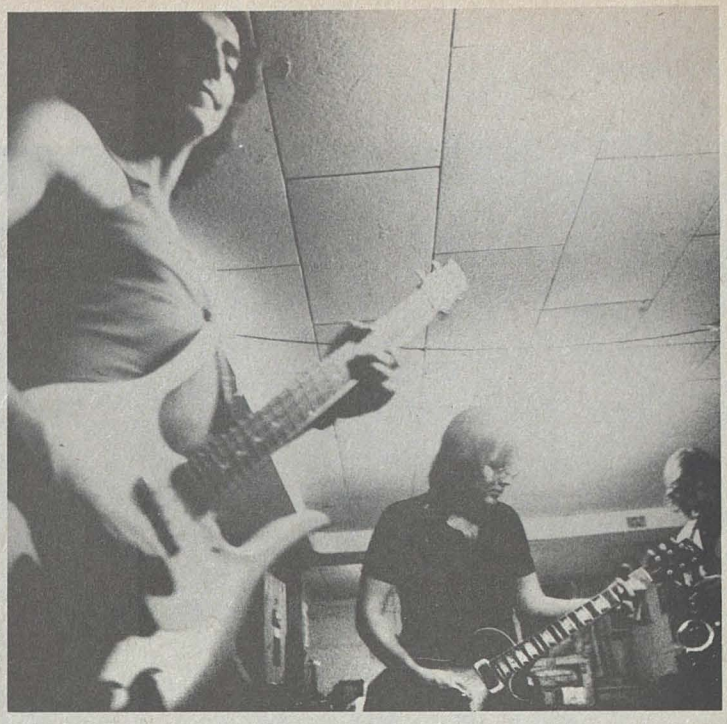
"Don't Forget The Motor City . . ."

America's premiere town for hard rock and roll, Detroit, has recently undergone a renaissance harkening back to the days when the Grande Ballroom and innovators like the MC5 and Stooges mounted new assaults in electricity. ROCK SCENE took the Motown express and found some of the Scorching reasons why.

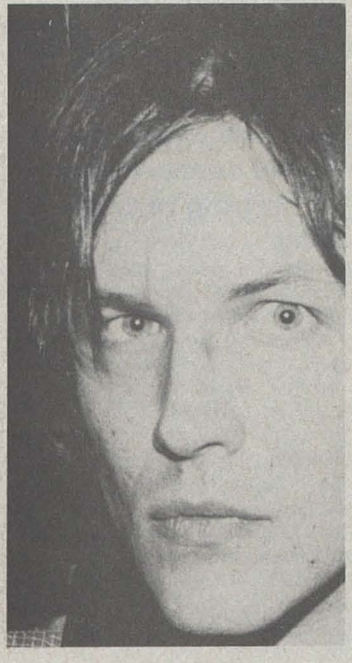
Here's a rogue's gallery: Tommy and Johnny Ramone are introduced to three of Detroit's most stalwart musicians, Fred "Sonic" Smith, and the Asheton brothers, Ron and Scott. Fred and Scott star in Sonic's Rendezvous Band, while Ron is a focal point of Destroy All Monsters. (Pic: Robert Matheu)

***Destroy All Monsters** gathers backstage: Larry Miller, space/rhythm guitar; Michael Davis, bass; Ben Miller, alto sax; Rob King, drums; the everlovely Niagara, locals; and Ron Asheton, lead guitar. (Pic: D.B. Keeps)*

Niagara entertains us with a song . . . "I'm Falling in Love"? (Pic: D. B. Keeps)



Michael Davis, formerly of the MC5, tunes his rare Danelectro longhorn bass before heading to the stage. (Pic: Sue Rynski)



You never saw Ron Asheton's eyes much in the Stooges . . . he was always wearin' his shades! (Pic: D. B. Keeps)

*It's showtime for **Destroy All Monsters** . . . reminiscent of the famous discotheque scene in the classic "Godzilla vs. The Smog Monster." (Pic: Chris Schneider)*

The Sillies *say they play the best in Modern Polka, as singer Sheila Edwards so aptly demonstrates. (Pic: S.H.C.C.)*

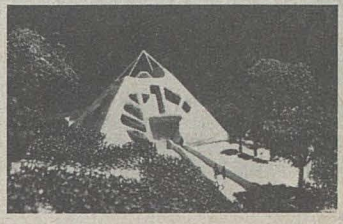
*Well, kick out the jams. . . **Cheap Trick** comes to town and Fred "Sonic" Smith lets them know he's a master magician. (Pic: Robert Matheu)*

*A family energy portrait? Joey Ramone, Ron Asheton, **Sirius Trixon,** and a soulful Fred Smith in rare assemblage. (Pic: DK/Nanzi)* □

HOT PIX

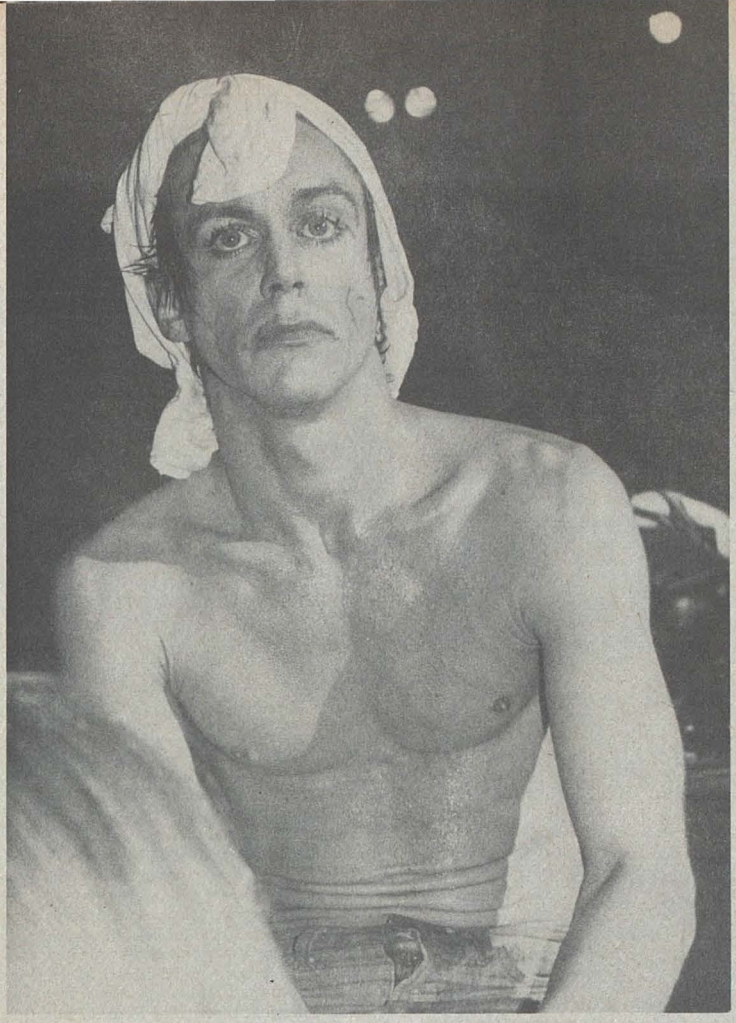
*BEV HILLS ***** Rod Stewart invited Frankie Miller to party at his house in Beverly Hills after Frankie's sro show at LA's Roxy. As Frankie was leaving, Rod's front door inadvertently closed, leaving Frankie inside and Rod outside. The door shut with six automatically locking bolts so Rod had to climb back in through a window, then this picture was taken, and then Frankie left. (Pic: Brian McLaughlin).*

*SAN FRAN ***** When Beserkley Records and local radio station KSAN had a softball game, KSAN program director Bonnie Simmons bet on her radio station. But the Beserkley All-Stars prevailed and so Bonnie had to roll an egg down the street (the event was broadcast live) while Beserkley Records prexy Matthew King Kaufman (seen wearing small umbrella) egged her on. Bonnie bandaged her nose but then later everybody took off their disguises as Kaufman presented Simmons with the Beserkley Good Egg Award and then fed the onlooking multitudes with egg rolls.*



*MALIBU ***** Yup, there's a great pyramid rising in the West. Thousands of young engineers pulling giant stone blocks for ten hours a day, seven days a week, for twenty years . . . just kidding. The picture is an artist's rendition of what Malibu Sound will look like—a pyramid shaped recording studio complex planned by NYC's The Record Plant as the latest addition to their coast-to-coast recording facilities. The innovative design, conceived by Record Plant prexy Roy Cicala, is "based upon the recording premise that in order to achieve the best possible recorded sound, no two opposite walls should be the same." Plants call for one giant pyramid with three smaller pyramids inside, each a 2500 square foot recording studio.*

*STILL IN MALIBU ***** Did you know that Olivia Newton-John now resides in sunny Malibu, Calif. with two cats, four dogs, and five horses? Well, it's true.* □

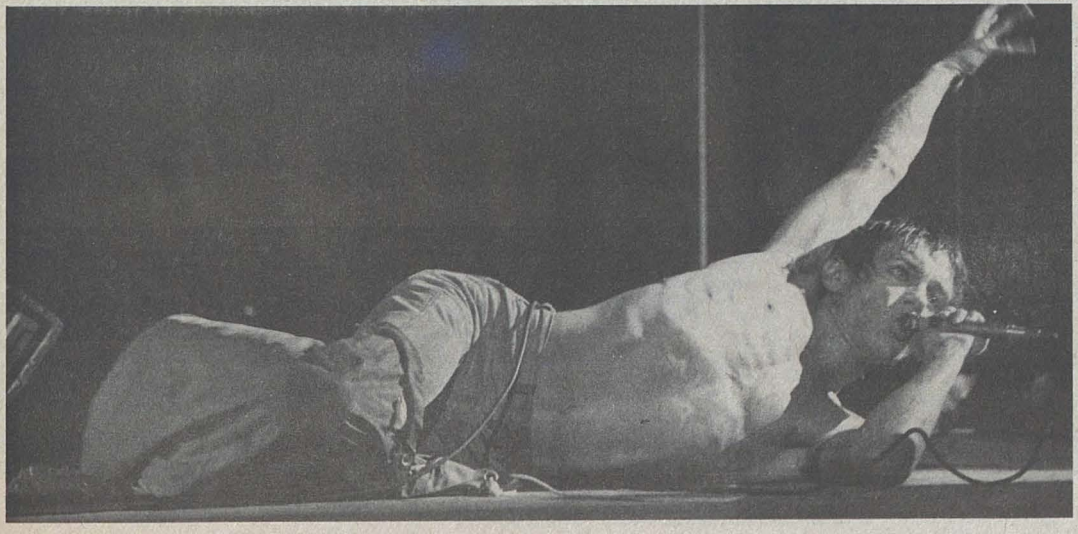


Portrait of the Artist as a young droog.

THIS IS IGGY!

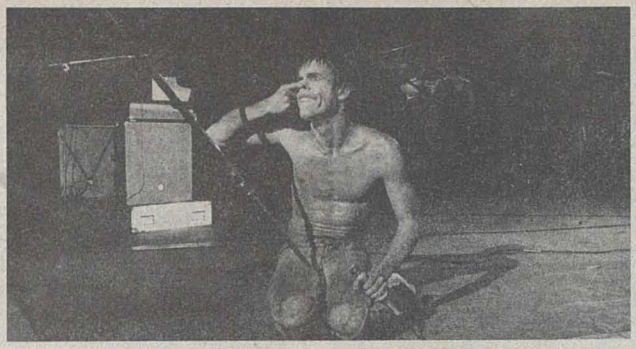
For the second time in a year, the master of life-lusting, Iggy Pop, rolled his body across stages that stretched from Germany (where our favorite Stooge lives these days) through England and America and down into Australia. Just like an aborigine!

All Photos: Bob Gruen



This exercise is very good for your lower lumbar region.

IGGY POP



Quasimodo . . . or is it **House of Wax?**

Aw, it's just our Iggy!

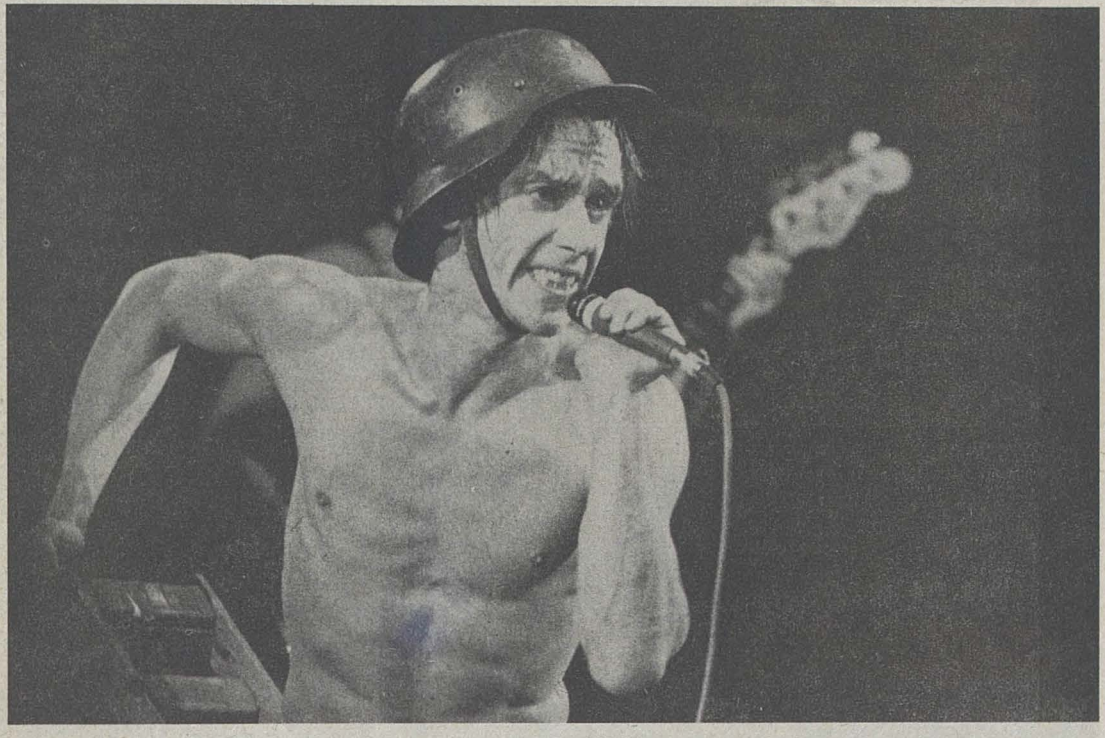
Here's Soupy Sales (!) doing the introduction honors. His two sons, White Fang and Black Tooth, are part of Iggy's back-up band.

A little scratch on the head from the audience as Iggy does "I Wanna Be Your Dog".

Speaking of animals, that **is** *a horse's tail . . . and check the two-tone shoes!*

Hark . . . a revelation from above. "Join the Iggy Pop Fan Club; write Raymond and David at 760 Market St., (315), San Francisco, Calif. 94102. (Send self-addressed stamped envelope)."

Jimmy Osterberg, **nee** *Stooge . . . a closer-than-up.*



Iggy has been learning to speak German very well.

Silhouetted against the dark night of performance, there always remains the final terror of encore.

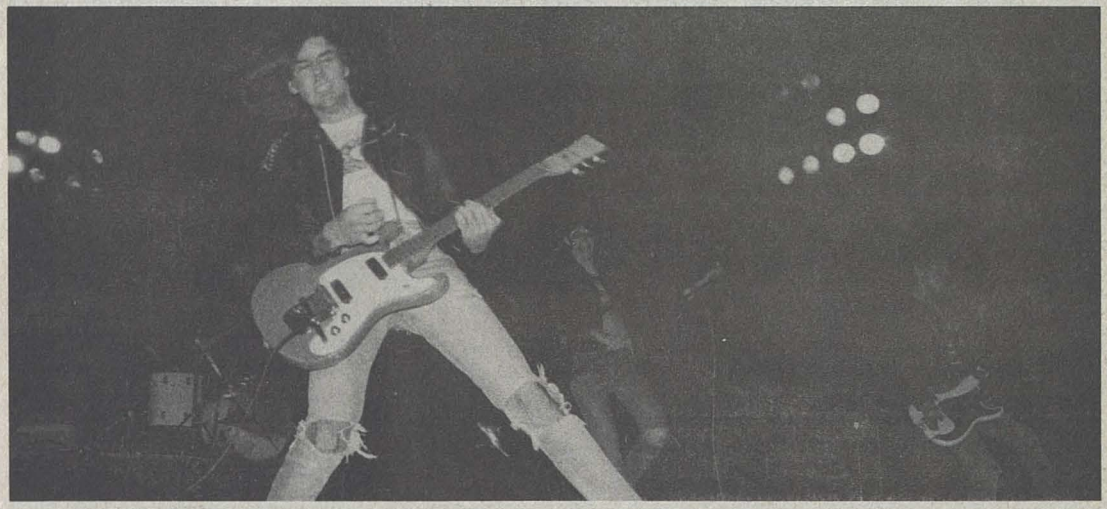
Well, time to head back to the hotel. . . . □

RAMONES ROCKET

NYC's own Ramones gave a spectacular opening to Iggy Pop's show at the Palladium during their first big theater appearance in the big apple. The crowd went wild and got two encores from the band. Then the boys were off on the rest of the Ig's tour to excite other fans across the U.S.

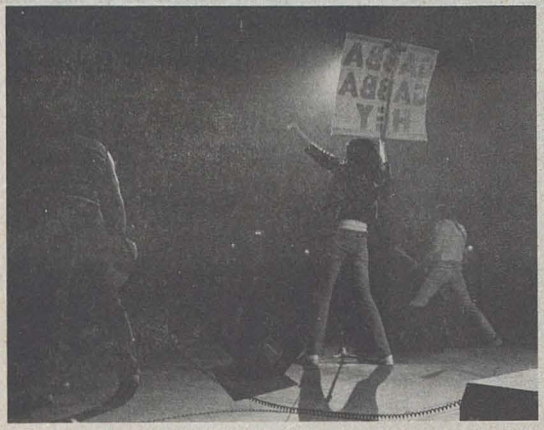
TO NYC

Joey takes the mike and the spotlight as Johnny hits the opening chord of the set at the Palladium. (Pic: Mitch Kearney).



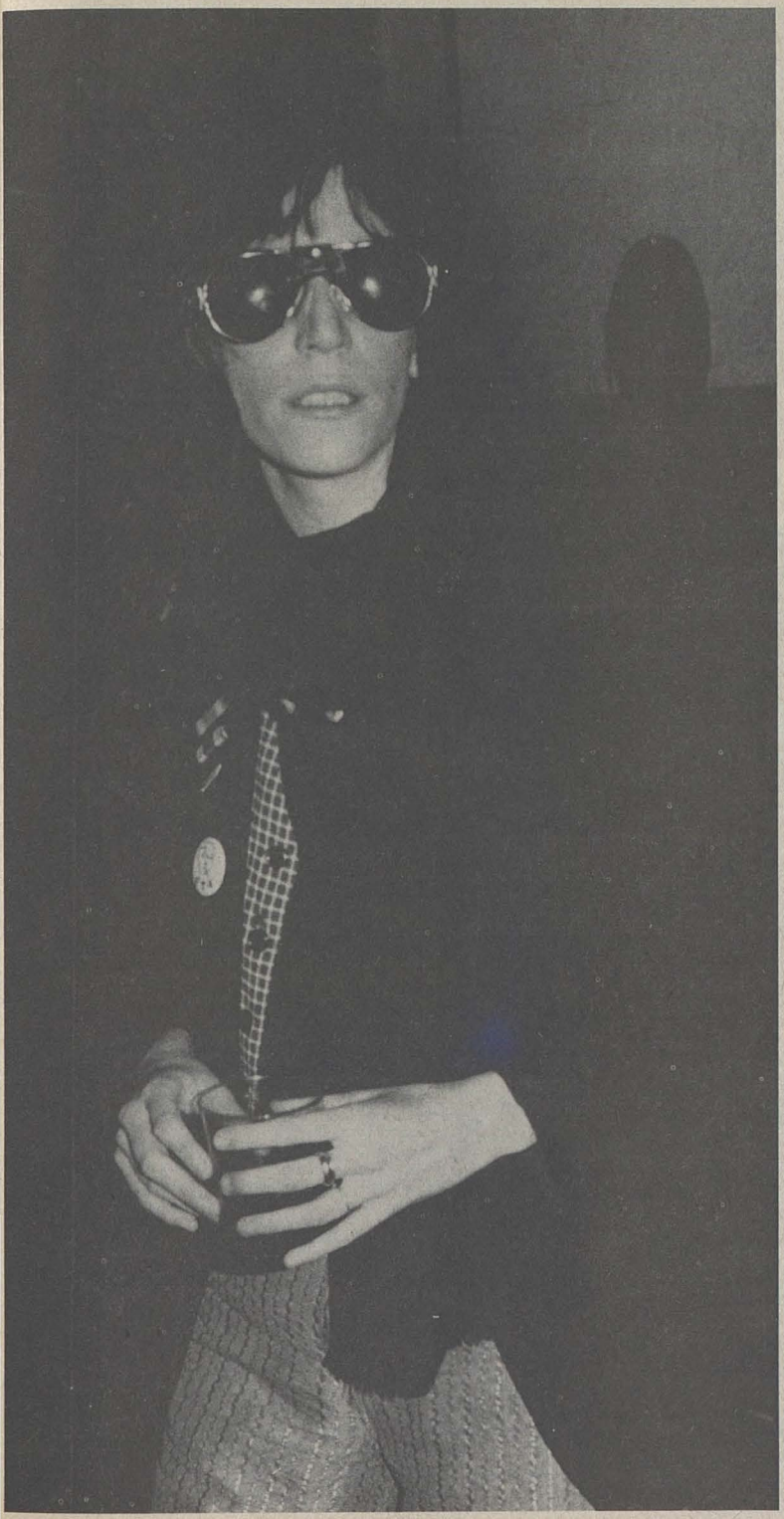
(Pic: Bob Gruen)

Johnny and DeeDee scorch out a hot guitar blast as Tommy and Joey keep the beat going and the crowd on their feet.



It's "Gabba Gabba Hey" time as the boys finish their set and prepare for their encores. (Pic: Mitch Kearney).

Backstage after the show, Sire Records prexy Semour Stein congratulates the boys and discusses their latest album, "Rocket To Russia" (Pic: Bob Gruen). □



PATTI AT THE PLANETARIUM

"Yum Yum The Stars Are Out Tonight" was the password as the Patti Smith Group gave a benefit performance to support the American Museum of Natural History's Hayden Planetarium. But whether they were the earthborne version of celebrity or the distant light of a far-off galaxy, who could say?

Patti Smith: when will you be landing? (pic: Lynn Goldsmith)

Patti and producer Jimmy Iovine share a stick backstage. (pic: Lynn Goldsmith)

Is this Link Cromwell or Doc Rock peeping into a guitar case? (pic: Judy Linn)

Head of Crew Todd Smith, Sara Jones the actress, REFM, and Beckett of rock group Lido look sharp for the Rock Scene camera. (pic: Lynn Goldsmith)

Ivan Kral and Mark Farner swap guitar secrets in the Hall of the Sun. (pic: Lynn Goldsmith)

Nona Hendryx tells Patti how much she enjoyed the show. (pic: Lynn Goldsmith)

Engineer Brook Delarco, Lynette Bean and Ivan dig into the champagne. (pic: Judy Linn)

Kate Simon, Jay Dee Daugherty and Cindy Black look like they're still in the stratosphere. (pic: Judy Linn)

Marjorie Shepatin lets us know why she's considered the Jeanne Moreau of rock and roll (pic: Judy Linn)

Patti to Lenny: "So, what'd you think of the sound?" (pic: Judy Linn)

Andi Ostrowe can't believe how many strings Patti broke during the show! (pic: Judy Linn)

Photog Lynn Goldsmith, who helped organize the gala affair, gives a well-deserved toast. (Pic: Ellen Cogan & Merry Alpern) □

HOLLYWOOD AND BALTIMORE

FILM

by Donald Lyons

Hollywood has lately been devoting itself to very earnest and very old-fashioned weepies, as if the spirits of Margaret Sullavan and Joan Crawford are hovering over the Beverly Hills and demanding human sacrifices. The liveliest and juiciest of the month's movies comes from Baltimore, from the festering and fearsome mind of John Waters, prince of the putrescent. But more of this later. Let us look first at the lumbering soap operas from the Coast.

First is *"Julia"*, a lush Twentieth-Century Fox production which tells of a few mysterious and wispy episodes in the life of playwright Lillian Hellman. It seems Lil was best friends as a girl with the daughter of a rich family who became a Communist rebel and underground activist in Nazi Germany. Lil drifts in and out of her life as a girl and as a young woman; their climactic encounter occurs when Lil smuggles a bunch of money (to be used to fight the Nazis) in her Persian lamb hat into Nazi Berlin. This amusing and lively passage is intercut with utterly unrelated episodes in Lil's love-life with detective writer Dashiell Hammett, her own blooming career as a playwright (complete with opening night Broadway party at Sardi's) and about nine hundred flashbacks to the two girls romping and chattering profoundly in their girlhood. The picture is a complete mess and an enormous so-what; very little is explained; we're given no real idea of what's going on; and it's assumed we're all intimately familiar with and interested in the details of the life of Lillian Hellman. Joan Crawford used to dress up in Persian lamb and sneak in and out of Nazi Germany in MGM spy movies like *"Above Suspicion"* and *"Reunion in France"* (occupied France); the brilliant and funny Jane Fonda is always watchable as Lil, suffering nobly and doing the right thing in tight spots, but here Jane always looks and sometimes behaves like Carol Burnett doing Joan Crawford in *"Above Suspicion"*. Vanessa Redgrave as the passionately committed (though, to what, is left somewhat fuzzy). Julia plays being passionately committed by not washing her hair and gazing, eyes unfocused into the middle distance. So stay home and watch *"Above Suspicion."*

It's also Sob City in *"Bobby Deerfield"* with Al Pacino as a famous international racing driver and Marthe Keller as a devil-may-care international countess dying mysteriously of the Movie Disease, the same Disease that felled Ali McGraw in *"Love Story"*, Margaret Sullavan in "No Sad Songs For Me", Bette Davis in *"Dark Victory"* and so many, many more. They come from different worlds, these two; they meet, but he thinks she's weird, she thinks he doesn't know how to live, live, live for the moment. He lives chicly, with all the trappings of celebrity; she lives whimsically, in balloons and on picnics. Need I tell you what happens? Actually, it's all rather fun, thanks to Pacino's sullen shy intensity and Keller's whacky debonairness. It's always a treat to watch Pacino act, and here his impersonation of a celebrity (a role he strenuously shuns in real life) is especially piquant. Keller gets a chance to show a little life, pep and intelligence and surmounts at last the drippiness that weighed her down in *"Marathon Man"* and *"Black Sunday"*. The direction (Sydney Pollack) and especially the photography (Henri Decae) have a kind of deadly ironic glossiness specially appropriate to the slightly embarrassed updating of ancient soap formulas that "Bobby Deerfield" is.

"The Turning Point", of the three movies talked about so far, has at least the merit of being a mixture of several kinds of old movie melodramas (not just one kind). Anne Bancroft and Shirley MacLaine are two middle-aged dancers; Anne's a great ballerina but she's past her prime and there's no love in her life; Shirley gave up the dance in her prime years to get married and raise 3 kids, one of whom, a girl of 18, is about to become the star her mother never became. Anne and Shirley meet again; of course they're still best friends after all these years. Or are they? Might there be a few tiny smoldering resentments? Well on one level then, *"The Turning Point"* is *"Old Acquaintances"* where Bette Davis and Miriam Hopkins as best friends/best enemies fought it out for two hours. In fact, the cathartic hair-pulling, purse-slugging battle Anne and Shirley stage outside Lincoln Center makes Bette and Miriam look like *"Little Women."* Then there are the struggles to achieve and retain stardom in the ballet, which borrow heavily from *"All About Eve"*; Anne is an acceptable variant of Bette Davis' Margo Channing, but alas young Leslie Browne is no Eve. The character is written as wholesome and good (always a bore) and the actress is rather insipid. Then there's a lot of breathless, starry-eyed talk (a la *"Red Shoes"* and also *"All About Eve"* where it was about the theatah) about "the dance" and is it worth giving up *everything* for? We also get to see a lot of bravura (too bravura really; it's all highlights) dancing by real dancers. The only truly camp moment out of all the leaping is

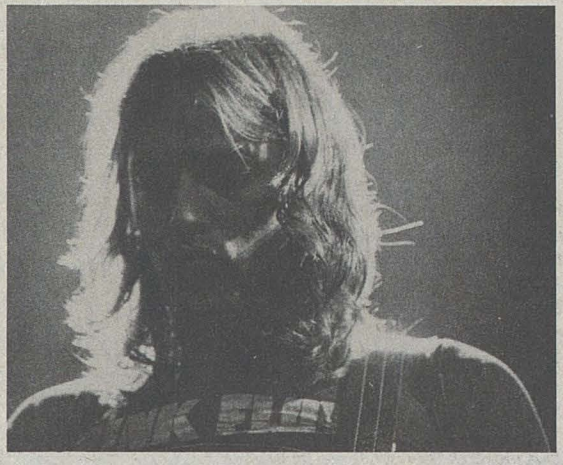
(continued on page 73)

FLOYD IN FLIGHT!

Set The Controls For The Heart Of The Sun

Utilizing futuristic animated technology and their own otherworldly selves, Pink Floyd saucered their way around North America this past year to the delight of their fans.

Guitarist Dave Gilmour (Careful with that Axe!) transforms himself into a moon overlooking stratocaster neck.



Rick Wright is all concentration.

Roger Waters sometimes needs headphones to keep track of the Floyd's complex musical effects. Here he leans into a windscreen.

Nick Mason tickles a cymbal in his inimitable fashion. □

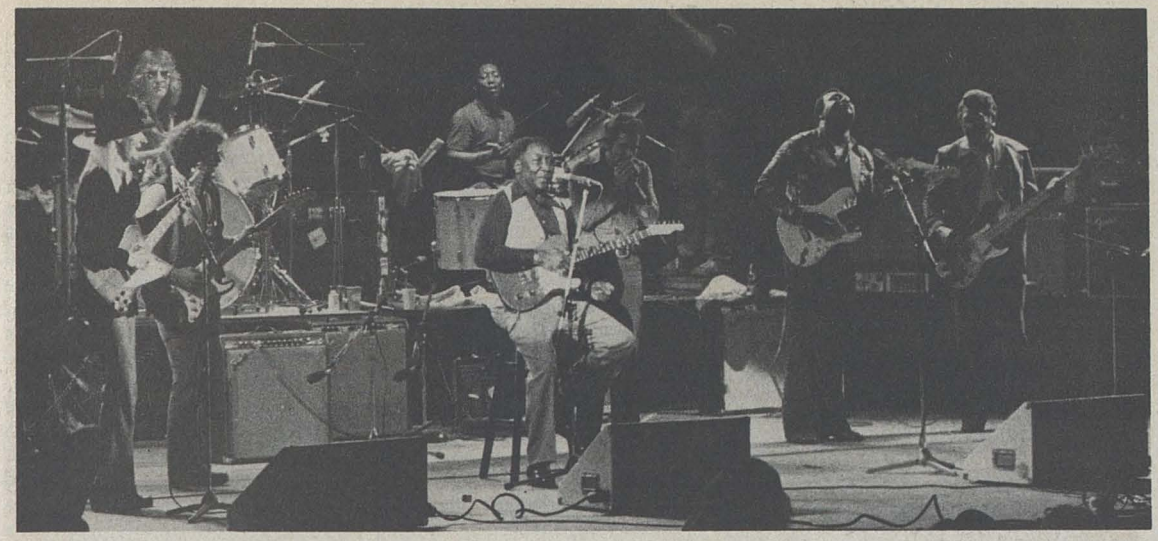
Backstage at the Palladium during the benefit blues concert were Otis Blackwell, Paul Butterfield, Roger Earl, Rod Price, Craig MacGregor, Eddie Bluesman Kirkland, Dave Peverett, and Honey Boy Edwards. (Pic: Duana LeMay)

FOGHAT HELPS THE BLUES

Foghat made a tremendous contribution to the history of the blues when the band organized a benefit blues concert and then presented the New York Public Library with a check for $5000 to help build a blues records collection for the Rogers and Hammerstein Archives at the library. Foghat also presented David Hall, head of the archives which is the recording division of the library, with the 200 record Arhoolie Records blues catalog.

Onstage during the show are Eddie Bluesman Kirkland, Roger Earl, Johnny Winter, Robert Margolin of the Muddy Waters Band, and Dave Peverett. (Pic: Duana LeMay)

It wasn't all blues as Johnny Winter, Craig MacGregor, and Rod Price enjoy a good one backstage after show. (Pic: Robin Platzer).



The stage fills with talented bluesmen as Muddy Waters performs to a standing ovation. (Pic: Bob Gruen).

Then at the presentation to the New York Public Library, Foghatters Rod Price and Dave Peverett flank Stevie Nicks during the party. (Pic: Duana LeMay)

Rod Price chats with Johnny Winter at the presentation. (Pic: Duana LeMay).

At the podium during the presentation of the $5000 check are Dave Hall (head of Rodgers & Hammerstein Archives of Recorded Sound of the NY Public Library), Dave Peverett, Rod Price, Craig MacGregor, Roger Earl (all of Foghat), Eddie Kirkland, and Johnny Winter. (Pic: Duana LeMay). □

OLD DISCS in the attic

by Marc Zakarin

Colored Wax

Ladies and gentlemen, boys, girls, and androids; it is with great enthusiasm that I bring you this month's fun feature!! I am sure, during the past year most of you have seen LP's or singles whose vinyl was another color than black! Some of these were available in stores and others only promotionally, with colors of blues, yellows, reds, milky white and multi-colored, only a few of the featured colors! A fad not entirely new to the record industry, colored discs have a short and interesting history and in the following paragraphs, with the help of Ken Kertok (record encyclopedia) I hope to enlighten you on this new field of collecting.

Vogue Record Series

The year was nineteen hundred and forty-nine when Vogue Records began producing clear with picture insert, 78 one track records. They were sold in stores, but failed to sell well, this, coupled with the fact that hardly any reached the east coast (they were made and distributed in the midwest) makes them extremely rare and valuable. Most of the titles were big band groups and there were also some comic characters in the series which featured some 107 different titles. In the same year, 1949, R.C.A. Records started color vinyl on their 45 r.p.m. singles. The more famous red-seal ones featured Mario Lanza, Boston Pops, NBC Orchestra, and other classical artists. R.C.A. used yellow wax for kiddie records, green for country-western and blue for pop. The R.C.A. records sold quite well in the stores and it's likely that this and the large amount produced kept them available to this day at fairly reasonable prices. Two good examples of this series are Howdy Doody in yellow and Spike Jones on green vinyl.

Around 1952 Rhythm & Blues labels started making colored vinyl for the first pressings of new releases. Even in the case of a large Comp. this first pressing was probably less than 5,000. These issues command a very high collectors price. They were all red and eventually became black again! Some examples of the R&B labels would be; Jubilee, King, Parrot, Chance, Imperial, Rama, Vee-Jay, and Harlem covering acts such as the Crows, the Five Crowns, Avons, Flamingoes, Five Royals and the Five Echoes.

As you can plainly see all record labels seemed to jump on this fad which is essentially what is happening today with colored wax. A couple of R&B comparisons on colored singles would be; A Bobbie Hall & The Kings on Harlem entitled "Fire in my Heart" a red version worth about $65.00, also the Five Crowns on Rainbow's label in red can bring $100-$200 and only about $25. on their black vinyl version.

During the middle 50's it was commonplace for childrens' record co's to release singles on colored plastic. Right about now most of you are probably thinking; "That's right, I remember those!" The first time I heard about colored vinyl in a modern sense, I remember picturing yellow-Peter Pan green-Old McDonald and those great Howdy Doodys and it definitely tickled my memory banks. They presented many folk tales and nursery rhymes and featured colors aplenty! Some had great artwork on the labels as well, do you know the companies yet???—That's right—Little Golden Records and Wonderland Records.

Another color novelty worth mentioning are the 1950s radio commercials for cigarette companies and the like, they were a 12" singles played at 33⅓! During the remainder of the 50's there was once again a 'black vinyl age' with very little activity other than the budget labels like Crown and Topps using colors to help stimulate sales of compilations and undesirable pop products. This was probably due to R&B's commercial success in 1955-56 also taking early rock on its coattails!

The Good Old Sixties:

On or shortly before the change in decades rock music took its first move toward colored discs when Warner Bros. Records began using colored issues on a large number of their D.J. copies, I can personally cite two; a gold Everly Bros. "Cathy's Clown" and a yellow Bill Haley both forty-fives! Also around 1960 Columbia/Epic was one of the first to incorporate colored singles for rock acts such as Bob Dylan, Simon & Garfunkel, Paul Revere, Johnny Harton, Dave Clark Five and the Yardbirds or other acts as Johnny Cash, Johnny Mathis and others. All have some value however, some like the Dylans and the Yardbirds are easily worth $25. Columbia also released a single in red with the Hollies with 'Carrie Ann' on the A side and the Tremeloes 'Silence is Golden' on the B side. In 1963 they also released a Bobby Vinton (the same Polish television star) album and single entitled 'Blue on Blue' plastic obviously!! Once again in the mid sixties came the Black vinyl age (or plague) where very little was released on colored vinyl, although I do know of a blue copy of Sam the Sham "Wooly Bully" 45 that you could purchase in the stores. Also a friend of ours owns possibly the rarest U.S. Beatle single—"Can't Buy Me Love" on yellow vinyl—an authentic Capitol Records rarity!! Drool, everyone, drool!!!! Other mid to late sixties exceptions were Shelby Singleton who purchased records in the late fifties and then founded S.S.S. International which promoted blue promo singles for country and gospel acts. In fact, even some Sun Record Co. promo singles of the late sixties were yellow and Motown Records released a number of soul D.J. singles in red and yellow for Diana Ross, Marvin Gaye and others. The value of the Motowns range from $5-$10 and they are still made today!

Incidentally, LP's made in Taiwan, for the Japanese market were made in many colors for sales purposes in the 60's, in fact Bob Dylan came in three colors! These records are considered bootlegs, in that they were never licensed and they also had poor cover photos. Never-the-less they are in great demand to the record collector. In 1967 Abnak Records released a Five Americans record on yellow vinyl and finally in 1968 one of the better known issues was the third Nazz album with Todd Rundgren on SGC Records in red vinyl. Nazz was sold in the stores but now brings about $20 in most circles.

The Colored Record Comes of Age:

Sometimes a good thing needs time

(continued on page 70)

ROCK SCENE is proud to have been the first American magazine to spotlight the innovators of what has become known as the New Wave, both on these shores (we served as the herald for the CBGB's scene) as well as abroad (with our advance reports of punk-rock furor in England and Europe). English correspondent Caroline Coon captures some candid continental exclusives in the same grand tradition.

All photos: Caroline Coon

The Lou's *(Pamela Pop, vocals; Raphaelle, guitar; Tomlin, bass; and Satchmo, drums) kick off an auspicious debut at the Second European Punk Rock Festival held in Marsan, France, this past summer.*

Joe Strummer of ***the Clash*** *lets show his opinions on England's past, proffering "No more Beatles, Stones, Elvis in '77 . . ."*

Paul Simenon, bass of ***the Clash,*** *shows a hardcore face of determination, scarring his cheeks with the double line of Africa.*

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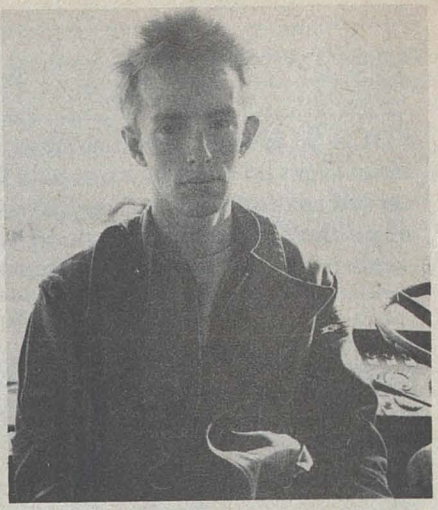
Here's Paul again, a trifle less ferocious with his Julie Christie lookalike mother Elaine, and younger brother Nick, a drummer no less.



***The Clash** auditioned two hundred drummers before they found Nicky Headdon to complete their formidable line-up.*

*Donovan Letts, film-maker and reggae specialist, takes a nap on the **White Riot** tour bus with Clash producer Micky Foote.*

Eddie and the Hot Rods *have a patented form of amphetamine R&B that makes audiences pant from exhaustion. Their recent hit single of "Do Anything You Wanna Do" crashed into the charts and they've recently completed a Stateside visit.*

Arri Up of ***the Slits*** *gives her hair that special tease before sliding onto the stage while Paul Simenon picks up a few pointers for his own spikes.*

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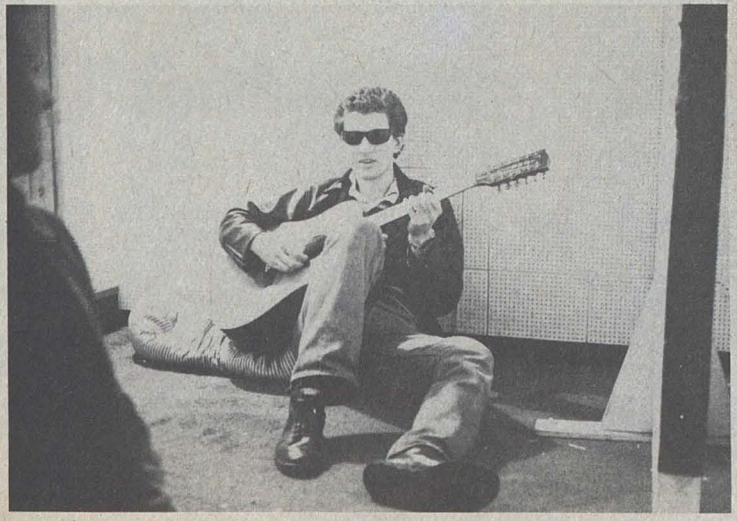
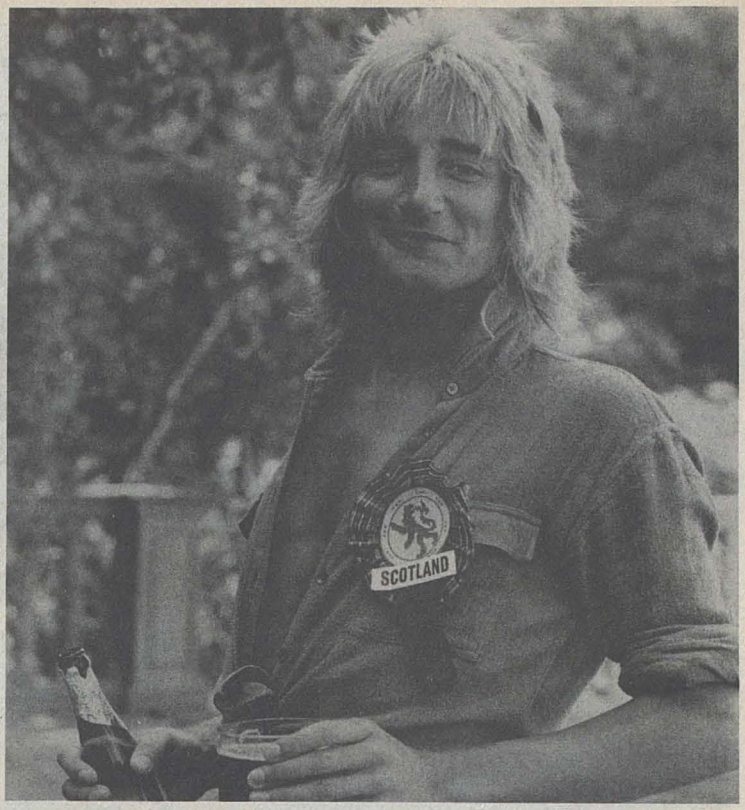


Captain Sensible (Ray Burns) of ***the Damned*** *picks out a punk-folk tune while the group puts together their second album.*

Tessa, bass player of ***the Slits,*** *shows us the face of England's future. Look out, world, we're comin' to get ya!* □

FOOTLOOSE WITH ROD STEWART

The story goes that legendary British white bluesman Long John Baldry gave Rod Stewart his first break in show biz when he discovered Rod at Twickenham railroad station waiting for a train. Rod was sitting on the platform, singing the blues. Baldry heard and asked Rod to join his band as vocalist. Since then it's been all uphill to the top for Rod who's just winding up his latest US tour of sold out dates.



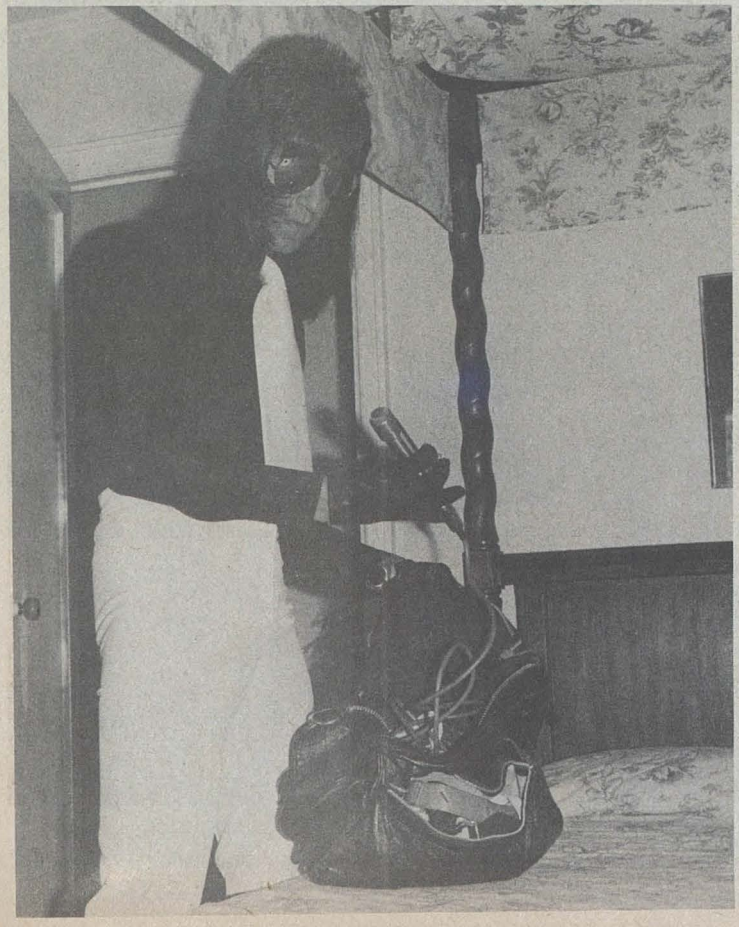
The latest Rod Stewart album, "Foot Loose And Fancy Free", marks the first time since the Faces that Rod has recorded with the same band with which he tours. And here they are, from left to right: John Jarvis (keyboards), Gary Grainger (guitar), Jim Cregan (guitar), Billy Peek (guitar), Rod, Carmine Appice (drums), and Phil Chen (bass guitar). □

ROCK STARS HEAD FOR THE MOON

Photos: Karen Lesser

*Today's the day! Scott Sheets, ace guitarist of the **Brats**, spruces up in preparation for blast off.*

Scott picks a tie to wear on his trip to the moon.



Keith West of the Brats packs his mike.

THE BRATS

Humming "We're leaving soon, to be the first rock stars on the moon," the band heads for the launch site.

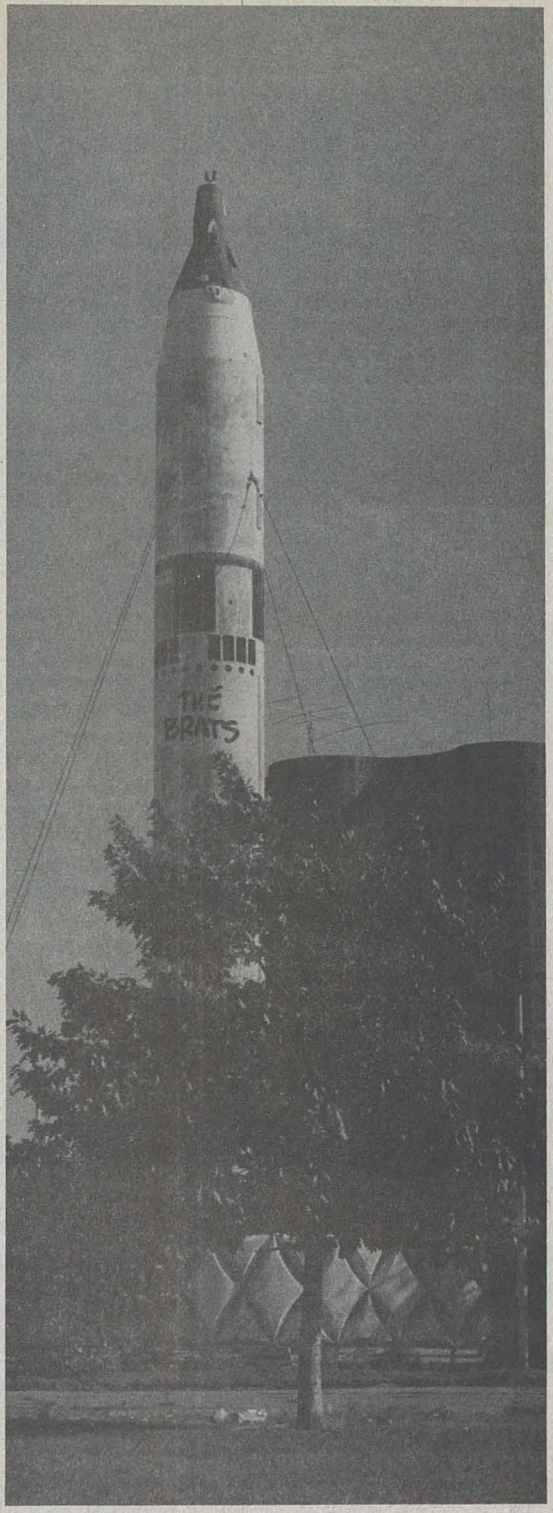
Ron Blanchard, T. V. Guido, Keith West, Sparky Donovan, and Scott Sheets prepare to become the first rock astronauts.

Fans and loved ones wish the boys a safe trip.

The band stops to pay tribute to those non-rockers who've gone before them.

The band heads for the lift-off pad.

Look ma, no space suits!



The countdown begins. If you want to know what it was like, check out ***"First Rock Star On The Moon"*** *on the Max's Kansas City album.* □

New York Rock Scene

Just Water *have a song on the latest Max's album, "What We Need Is Some Rock". We second that emotion, with, from left to right, Guskind Martin (drums), Tom Korba (bass), Mitch Dancik (lead vocals), and Danny Rubin (lead guitar). (Pic: Karla Merrifield)*

'TATORS TRIUMPH!

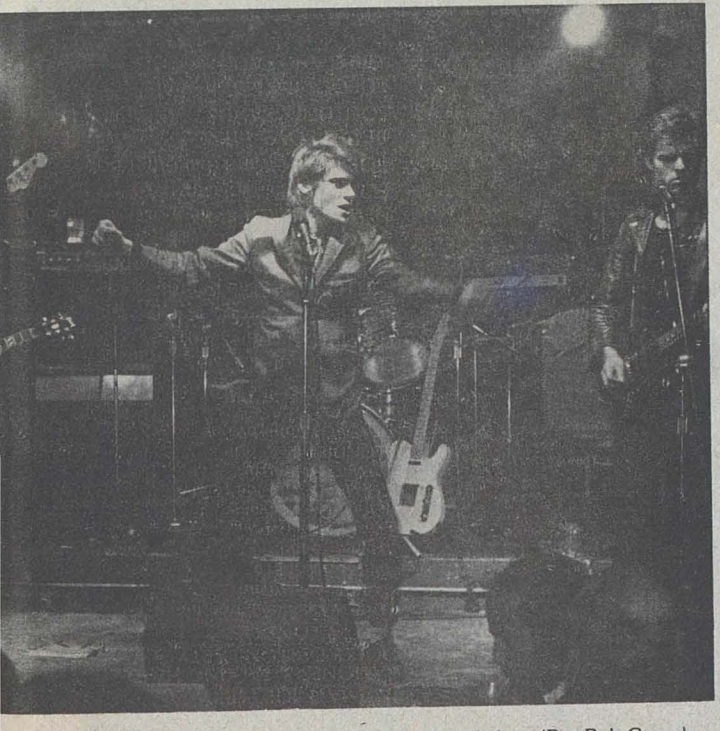
In their first major New York concert appearance, the Dictators brought a capacity house to their feet. (Pics: Bob Gruen)

Handsome Dick Manitoba proffers a come-hither finger.

Now when I count three, everybody leap in the air. . . .

Debbie Harry of **Blondie** *points the direction toward her new record label. The group's second exposive album is due after the new year.*

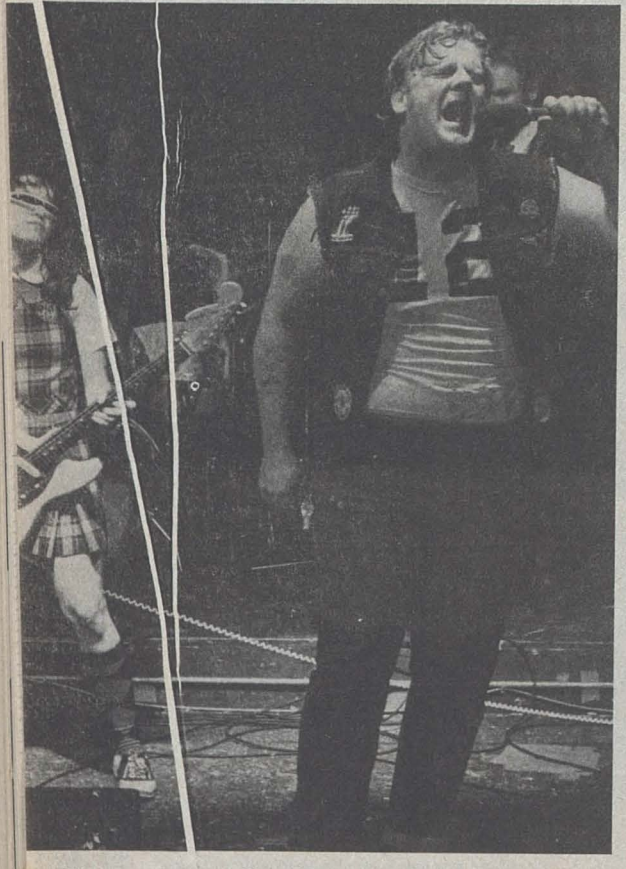
The legendary **Screamin' Jay Hawkins** *puts a spell on the Bowery patrons of CBGB's in a special guest appearance. Shake that skull! (Pic: Bob Gruen)*



Rock! The **Senders** *message is loud and clear. (Pic: Bob Gruen)*

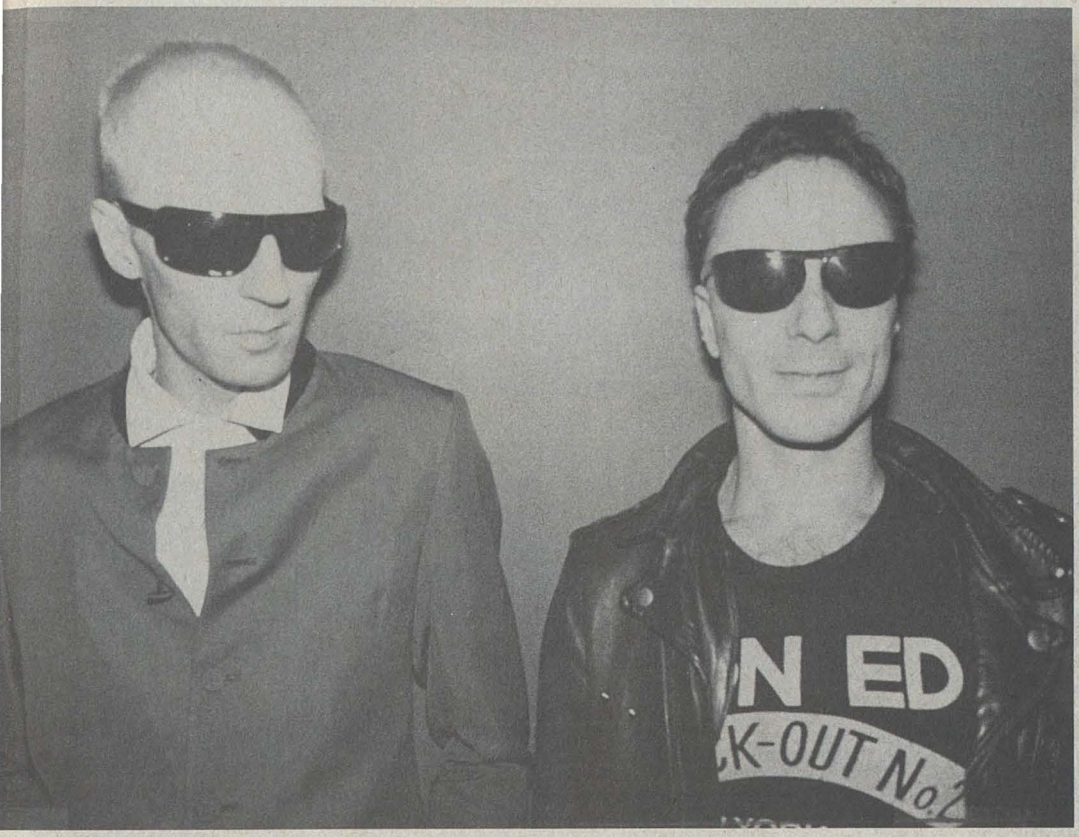
Robert Gordon *looks pretty satisfied over the success of his debut Private Stock album, and single, "Red Hot". Billy Lee Riley, this town ain't big enough for both of us! (Pic: Bob Gruen)*

If you've ever wondered why the **Record Plant East** *is so popular with musicians, front desk sentry DeNise-Marye Sileci will be pleased to whisper the reasons why.*



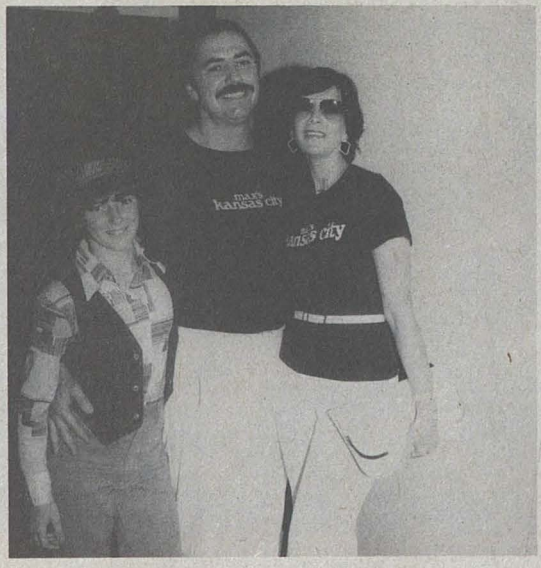
No one can ac cuse **Steel Tips** *of being predictable. (Pic: Bob Gruen)*

Stiv Bators of the **Dead Boys** *lets it all hang out in live performance. From safety pins to clothes pins? (Pic: Bob Gruen)*



Arthur Harold "Killer" Kane, formerly of the New York Dolls, and Billy Piano make the rounds. (Pic: Bob Gruen)

Stumblebunny
(Chris Robison, Sammy Brown, Peter Jordan, and David) are one of New York's newest combinations . . . and a sure pick to click. (Pic: Gary Green)

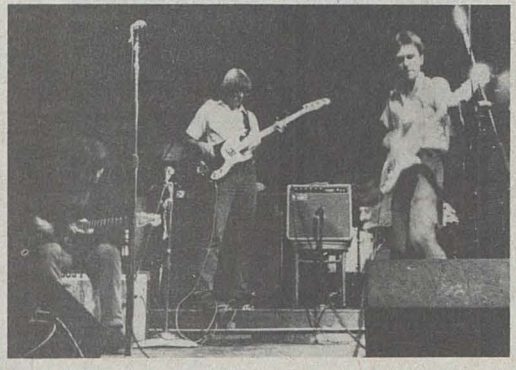


Max's Kansas City *proprietors Tommy and Laura Dean pause with a little Dean for a family portrait. (Pic: Gary Green)*

MUSICAL CHAIRS

"And now we'd like to bring up to the stage an old friend of ours. . . ."

Cheetah Chrome of the **Dead Boys** *wangs away during a recent Sick Fux extravaganza. Also pictured is famed punk accordionist Tumbleweed. (Pic: Godlis)*

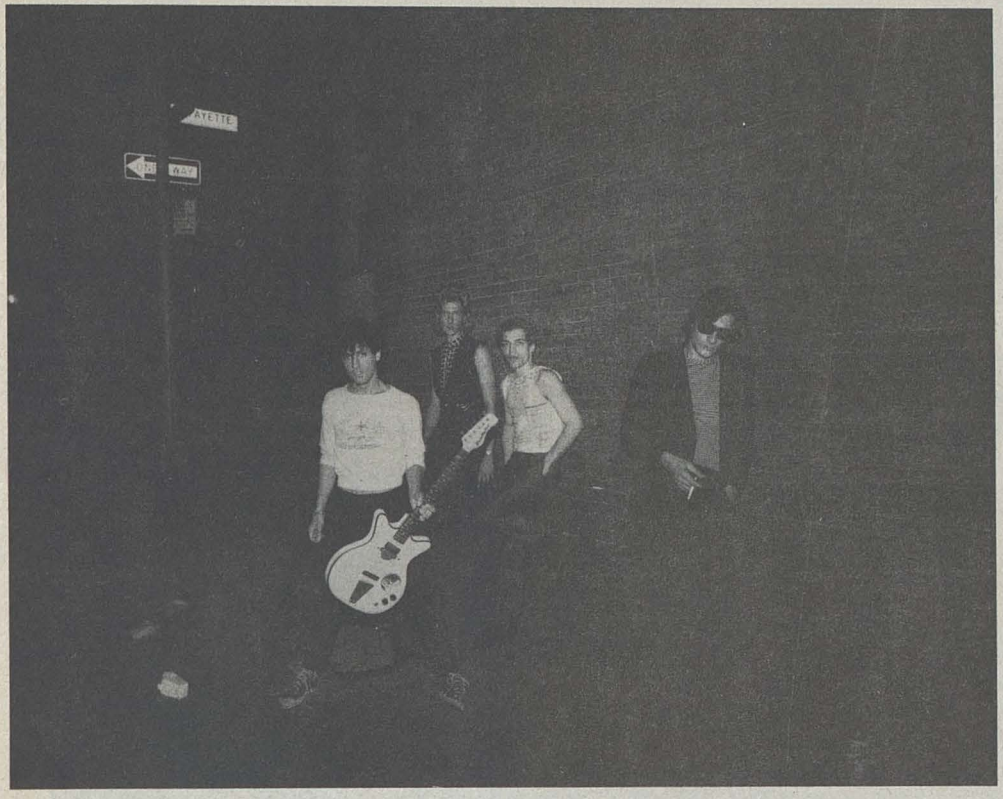


Richard Lloyd, Stratomaster first class, takes a few solos with the **Feelies.** *(Pic: Godlis)*

Jay Dee Daugherty might have once played drums for **the Mumps,** *but he also is quite a guitar whiz as he demonstrates through an impromptu version of "Dirty Water" with old bandmate Rob Duprey. (Pic: Godlis)*

Mitch Ryder would've been done proud, as Lenny Kaye collaborates with **Sirius Trixon and the Motor City Bad Boys** *on the Cadillac-strewn stage of The Great Gildersleeves club. (Pic: Mitch Kearney)* □

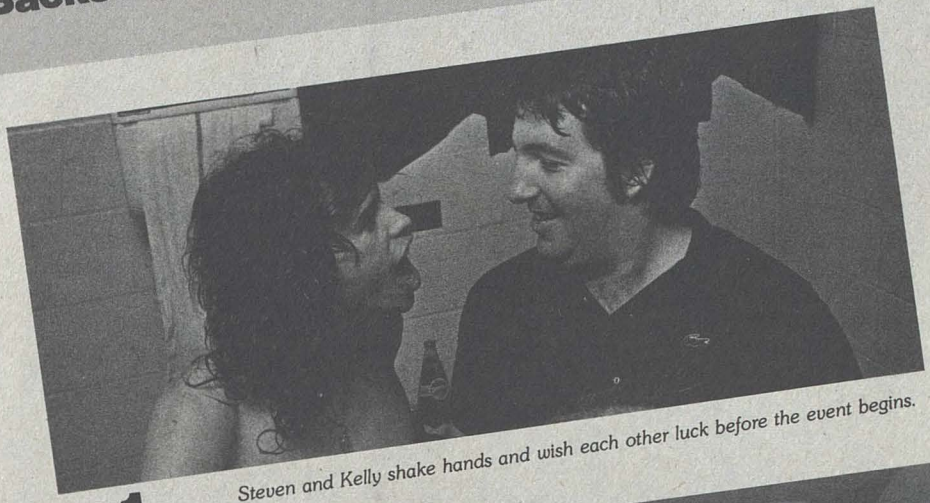
When you live outside the law, you must be honest . . . just ask the **Criminals:** *Syl Sylvain, Mike Page, Bobby Blain and Tony Machine. (Pic: Gary Green)*



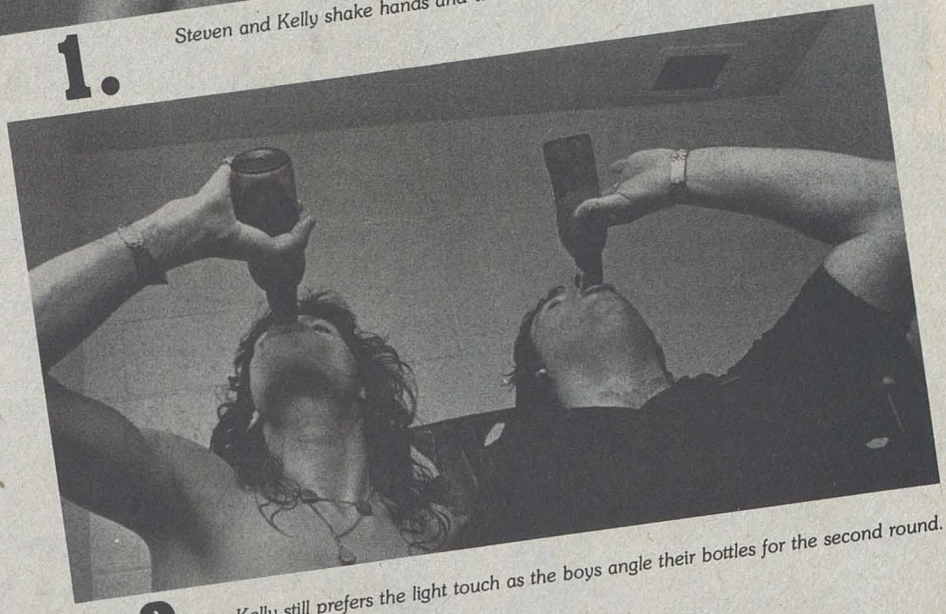
Take a peek at **Nervus Rex** *. . . it won't be the last. The players are Shaun Brighton, guitar; Miriam Linna, former heartthrob of the Cramps on percussion; Trixie A. Balm, guitar; and Lewis Eklund, bass.*

What do rock stars do backstage before the show? What do they do backstage after the show? Well, at one recent Aerosmith concert the dressing room was the scene of a contest between Steven Tyler and Kelly Kelleher and several bottles of brew.

BOTTOMS UP!!!
Backstage with Aerosmith

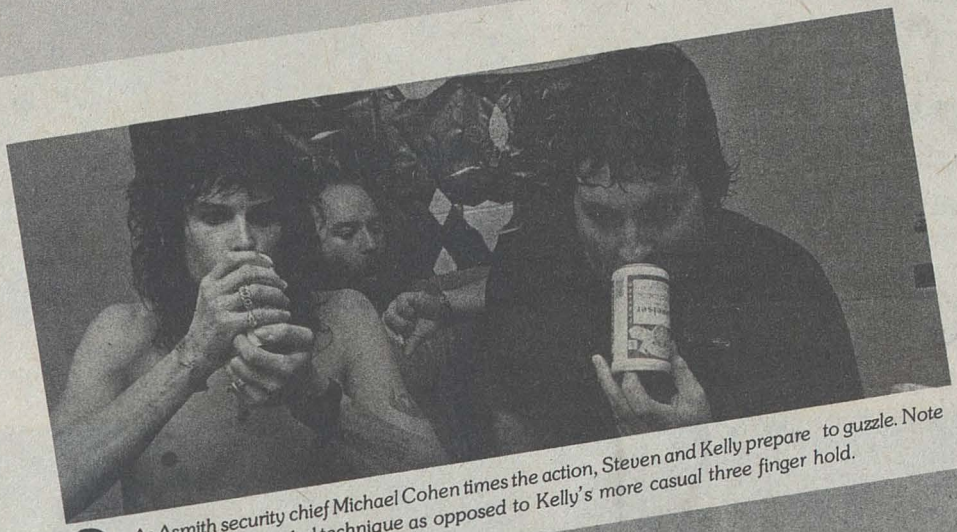


1. *Steven and Kelly shake hands and wish each other luck before the event begins.*



3. *Kelly still prefers the light touch as the boys angle their bottles for the second round.*

Photos: Ron Pownall



2. As Asmith security chief Michael Cohen times the action, Steven and Kelly prepare to guzzle. Note Steven's two handed technique as opposed to Kelly's more casual three finger hold.

4. Steven congratulates a victorious Kelly as Ron Pownall snaps the victory pic. A return match is scheduled for the near future. □

ROLLING STONES LOVE LUNCH

Popular New York rock club Trax was the place to be when the Rolling Stones hosted a rare lunch in honor of the release of their double live LP—"Love You Live".

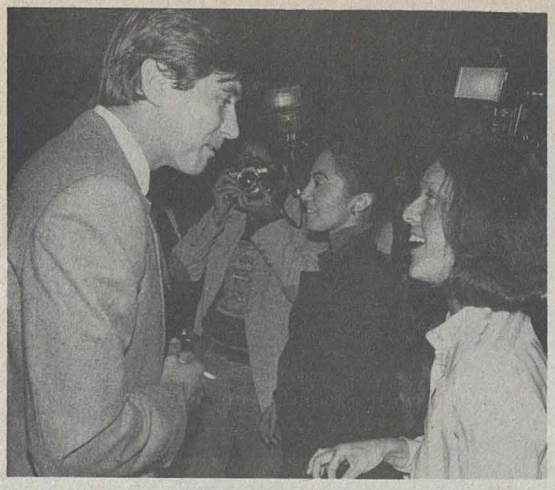
Photos: Bob Gruen

Stones assistant Jane Rose tells Keith Richard that it's late enough to arrive. Watching fondly are Rolling Stones Records prexy Earl McGrath (far left), and Trax owner, J.P.

Keith and Ronnie arrive. Casting a careful eye on the scene is ace publicist Paul Wasserman (left).

Mick arrives with bodyguard Ken Regan.

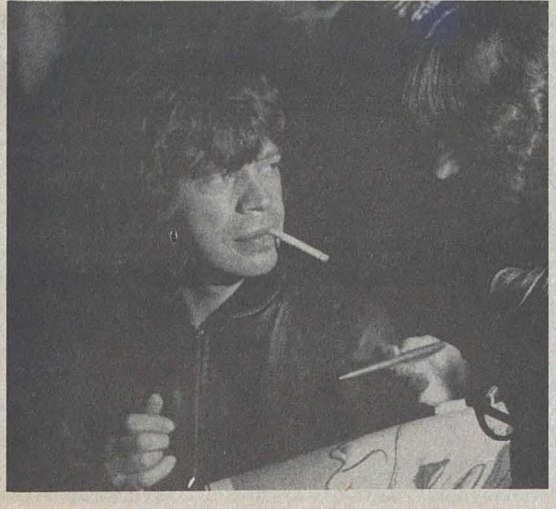
"A far cry from Grenouille, yes?" Mick greets Lisa Robinson.



"Not exactly Les Ambassadeurs." Lisa greets Bryan Ferry.

Earl, Mick and Ahmet sit down.

Keith, Charlie and Bill in a rare portrait.



Mick willingly signs a poster for a fan.

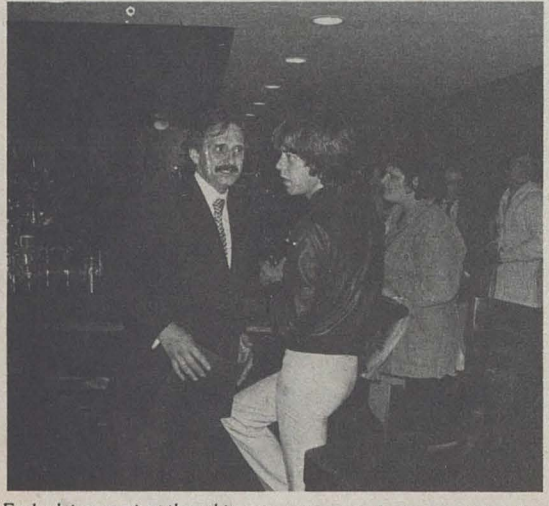
Bob Gruen took this shot of an early Stones tape, shown at the lunch.

ROLLING STONES LOVE LUNCH

All the Stones flew in for the festivities . . . which consisted mainly of photo taking, autograph signing and the unusual opportunity to see all the Stones in one place, together, in the daytime.

*"What do you **mean**, a group portrait?"*

*"Oh, all of us **together** . . . ."*



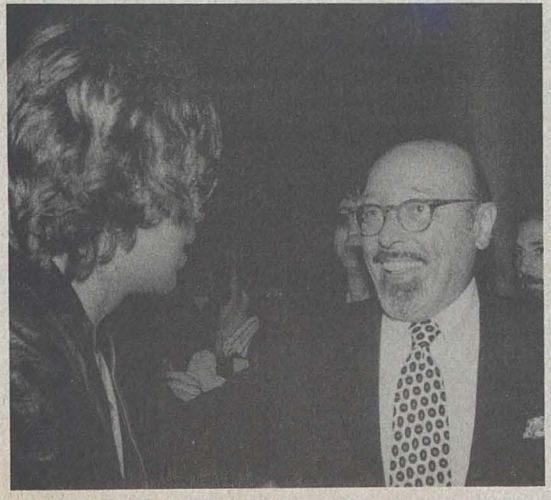
Earl advises against the white wine, suggests the tequila instead.

Just a quiet, family gathering.

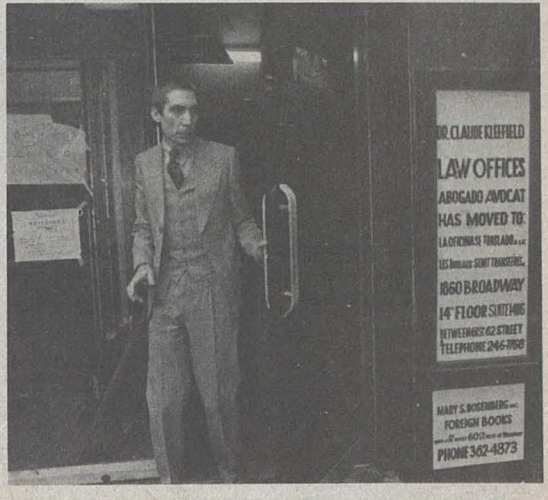
Bill Wyman shows Lisa the new record.

Andy signs a poster while Mick watches. Checking out the scene, Interview's Bob Colacello.

Mick and Lisa catch up on the latest gossip.



Ahmet thanks Mick for a swell time.



Charlie knows when to leave. □

HOT PIX

*LONDON ***** Pete Townshend (l) and Ronnie Lane (r) take off together on their "Rough Mix" lp which features five new Townshend songs and four new Lane songs. A great idea, and maybe other artists should emulate it—that way you get two acts doing a half dozen songs each for the price of one lp. How about Mitchell and Nyro or Stills & Young or Frampton & Newton-John . . . . .*

*SOMEWHERE BELOW THE MASON-DIXON LINE ***** Well, Black Oak Arkansas are now called Black Oak only and there are four new musicians in the band who've joined group leader J. D. Mangrum and Jimmy Henderson (newies are Jack Holder, Greg Reding, Andy Tanas, and Joel Williams and apparently no one knows who is who as the enclosed pic didn't include that info). They've got more than 200 concert dates booked in the next six months in the U.S., Europe, and Asia.*

*LA ***** Randy Newman surveys the LA landscape in a publicity pic to promote his latest album, "Little Criminals". Word is that the album contains more rock and roll than on previous albums and some fancy vocal work by The Eagles (not on the rock and roll tracks we presume, but then we always were wise guys).*

HOT PIX

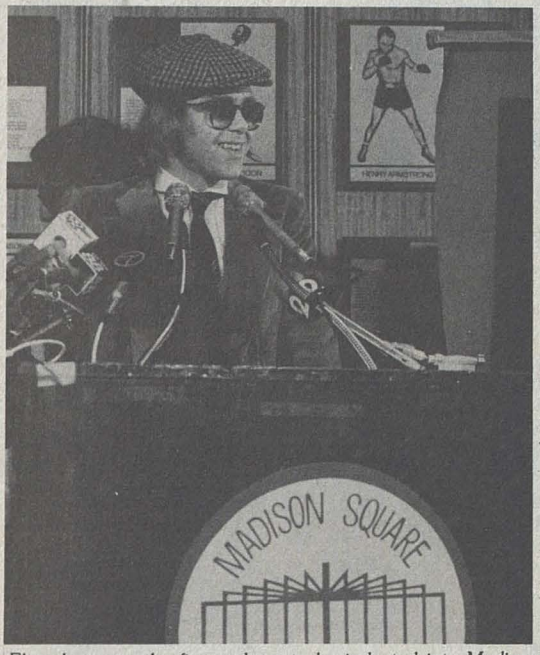
*MONTAUK POINT ***** Pezband members took time out from their US tour for a little fin fishin'. From left to right are group manager M. J. Lembo, Pezbanders Mimi Betinis and Mike Gorman, managementer Rick Sales, and drummer Mick Rain of the band who caught the 7 foot blue shark weighing approx. 200 lbs. Pezguitarist Tommy Gauvenda absent because of small craft warnings we are told.*

*LONDON ***** Ron Wood, Mick Jagger, Paul McCartney, and the original Crickets—Jerry Allison, Joe Mauldin, and Sonny Curtis backstage at the Gaumont State Theater in Kilburn after a Crickets concert that coincided with Buddy Holly Week. Also on hand were Eric Clapton, and Denny Laine of Wings. Afterwards, Sonny Curtis said, "It was just like 1958, the same atmosphere, the same mood—marvelous."*

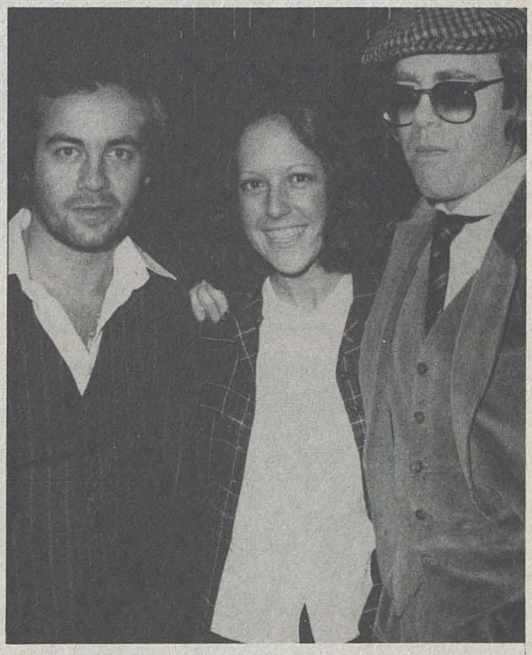
HOT PIX

*DUBLIN ***** Backstage at the Dublin Rock Festival to celebrate Phil Lynott's birthday after Graham Parker, Phil (vocalist of Thin Lizzy ya know), and Johnny Fingers, Bob Geldof, and Simon Crowe of the Boomtown Rats.* □

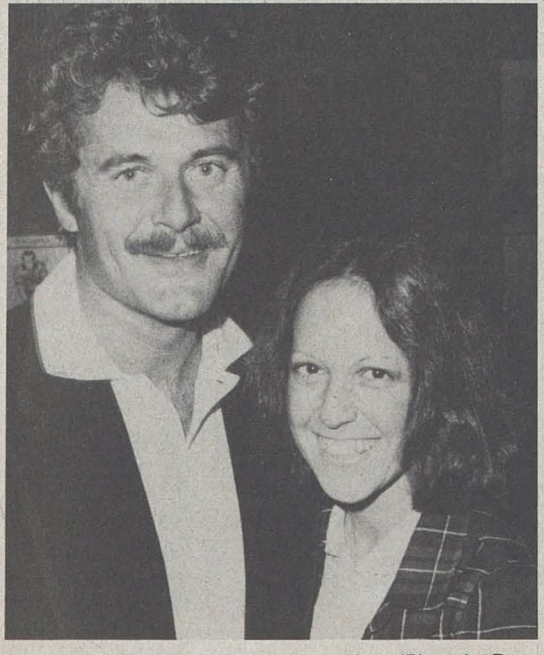
ELTON JOHN CONQUERS NEW YORK



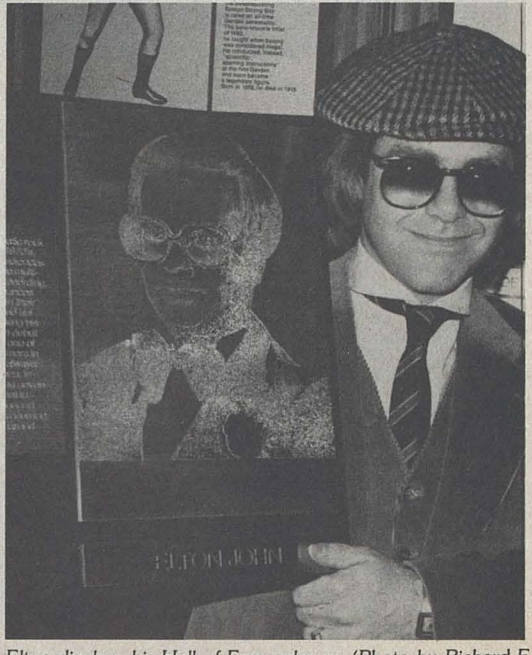
Elton becomes the first rockstar to be inducted into Madison Square Garden's Hall of Fame. (Photo by Richard E. Aaron)



Bernie, Lisa, and E.J. pose for a photo. (Photo by Peter Hujar)



Lisa with Rocket Records' Prexy Tony King. (Photo by Peter Hujar)



Elton displays his Hall of Fame plaque. (Photo by Richard E. Aaron)

It was a whirlwind three days when Elton John came to New York City to promote his book—"Elton: It's a Little Bit Funny"—his "Greatest Hits Volume II" LP, and toss a few parties for friends.

Elton gives Lisa a hug. (Photo by Peter Hujar)

. . . . . and a kiss. (Photo by Peter Hujar)

*Elton and Bernie have a swell time at the **early** Studio 54 party to celebrate the book. (Photo by Richard E. Aaron)*

*At the **late** Studio 54 party that same night, E.J. greets Andy Warhol, out for a rare night on the town. (Photo by Richard E. Aaron).*

Look who's here . . . . Sterling St. Jacques! (Photo by Richard E. Aaron)

Elton and Michael Jackson are good pals. (Photo by Richard E. Aaron)

It's been a long night at Studio 54 for Deane Zimmerman and Lisa Robinson. (Photo by Richard E. Aaron)

Fans eagerly await The Presence outside of Sam Goody's the following day. (Photo by Richard E. Aaron)

Cute? (Photo by Richard E. Aaron)

E.J. signs copies of the book and the LP. So does Bernie. (Photo by Richard E. Aaron)

One fan gets excited. (Photo by Richard E. Aaron)

And another cries. It was that kind of week for Elton in New York. (Photo by Richard E. Aaron) □

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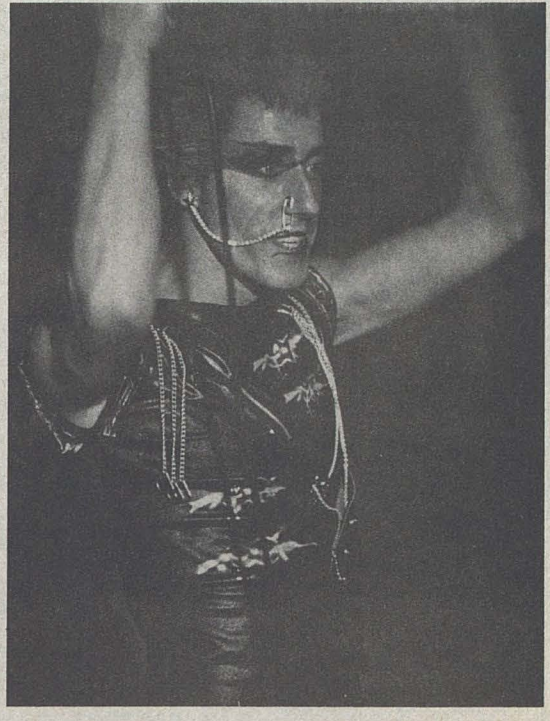
THE MANY FACES OF ROGER DALTREY

Who is it? Yes, that's right . . . but Roger Daltrey is much more than a pop star. He is, as these pictures demonstrate, also a master of disguise.

Well, here's One of the Boys . . . your friendly motorcycle bandit. Eh wot?

And just the motorcycle to go with it. On your mark, get set . . .



Roger as Punkinstein. It walks, it talks, it slashes its arms with a razor.

The Teds with their long drape coats and rock-a-billy expressions are familiar scenes in England. Got your winklepickers on, Roger?

And even a hologram! No, the hands don't come with the jewelry . . . .

Aaaarrrggghhhh . . . . this is the worst of all! Please, Roger, no more . . . not the dreaded English Pub Dweller!! (I feel faint . . . .) □

electro-harmonix

ON SALE NOW...

AT LEADING MUSIC STORES...THROUGHOUT THE WORLD

INSTANT SWITCHING BETWEEN ACCESSORIES

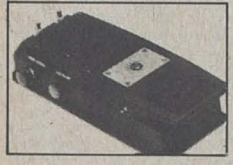
The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two-channel amp, switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want ... Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly—instantly! using just one switch. The SWITCH BLADE never needs batteries—now, that's a switch!
5¼" x 3⅜" x 2¼" x 1½"

GET RID OF UNWANTED NOISE

The SILENCER, a line noise eliminator or "noise gate," cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played, and therefore not audible. However when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero. The noise disappears.
5¼" x 3⅜" x 2¼" x 1½"

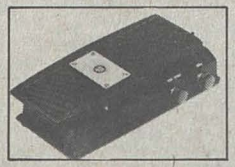
THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows and/or fine-pointed highs. Adjustable Q, Range, and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.
13" x 6" x 3¾"



A FUZZ WAH VOLUME PEDAL

The MUFF FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects, fuzz and wah, with one of the most useful control functions, the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI, and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.
13" x 6" x 3¾"



THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for ... a 4-position Tone Bank that gives the player four ranges of the tone spectrum to sweep through as well as four different attacks, a Reverse switch so the player can sweep the frequencies in either direction, giving him an "aawaaw," as well as a "wahwah" effect, a Mode switch which deactivates the wah wah effect and converts it into a volume control pedal, and a greater sweep in the foot pedal itself, so the player really can get that "crying" tone or make his axe talk, the way Jimi Hendrix did. As a capper, this pedal with its sealed pots and metal bridges over pot shafts is the most ruggedly-built pedal of its kind — bar none!
13" x 6" x 3¾"

SMALL STONE THE STATE OF THE ART PHASE SHIFTER

The most advanced Mini-Phaser available anywhere! Exclusive "Color" switch transforms the mellow, rolling, full-bodied milky phasing to the sweeping swooshy phasing made famous on early Jimi Hendrix recordings, and previously only available on special studio equipment. Rate dial sets the speed of the shift, from a slow swelling to vibrant warble. The SMALL STONE is highly efficient, having the lowest battery power drain of any popular phaser. Also it's AC/DC. Plug a 9V battery eliminator into the back and you run on AC only. Low noise, high quality, and fantastic effects make this a necessary addition to any guitar or keyboard. 5¼" x 3⅜" x 2¼" x 1½"

FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. Extra stages of phase shift plus a continuously variable Feedback control give your axe or voice a light touch of color, a pounding swoosh, or any sound in between. The Rate control will take you all the way from slow chorus rotation through vibrato into spacey ring modulation. The BAD STONE'S exclusive Manual Shift allows you to stop the sweep at any point for a whole range of new tone colors. You can sweep the phase shift in rhythm with your playing or for special accents or by foot with the HOT FOOT Universal Pedal. OR: Get the BAD STONE Phase Shifter Pedal model — all the features of the BAD STONE floor unit plus built-in foot-controlled phasing. Our heavy-duty pedal design places the Bypass and Auto-Manual footswitches forward of the pedal so as to avoid accidental switching during a hot solo. As an extra feature, the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch-modulated vibrato. BAD STONE Box and Pedal: both AC/DC.
BAD STONE Box 6¾" x 5½" x 2¼" x 1 5/16"
BAD STONE Pedal 13" x 6" x 3¾"

ZIPPER: THE ULTIMATE ENVELOPE FOLLOWER

When it comes to synthesizer effects for guitar, the ZIPPER has it all ... easily adjustable harmonic range and intensity ... an LP-BP control switch to provide equalization ... PLUS our unique Filter Form/Attack control with two fantastic and different contours, a sweep from low to high with a moderately fast return, or, for a real whipping synthesizer effect, a sweep from low to high but snapping quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC/DC
6¾" x 5½" x 2¼" x 1 5/16"

electro-harmonix

DIAL (212) 741-1797, (212) 741-1799, AND (212) 242-7799 FOR THREE DIFFERENT AUTOMATIC DEMONSTRATIONS

PUT ANY KNOB UNDER FOOT CONTROL

HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model, for special effects using two amplifiers or accessories.
13" x 6" x 3¾

STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies. Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an *avant-garde* sound.
6¾" x 5½" x 2¼" x 1 5/16"

GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible. GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. It's sharp but meaty sound can be produced with any strength amplifier.
6¾" x 5" x 3¼"; TUBE—6' x ¼"

MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

Now, using only one GOLDEN THROAT DELUXE, you can boost the range of your group *threefold*.

1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
2. Get a 25 Watt RMS, 60 Watt peak auxiliary amp head with Volume and full-range active Tone controls.
3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects.

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC,.
8½" x 8" x 3" x 1½"

e-h

E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by jive hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q., FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send $3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.

OUR GREAT NEW ECHO/ ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo...repeating arpeggios...delayed split stereo..."bathtub" reverb...controlled feedback...vocal doubling—a range of effects effortlessly achieved that is truly astounding!

Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER® Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

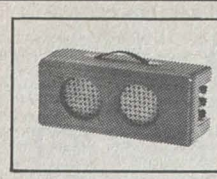
- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3KhZ (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8" x 6¾" x 6" x 1½"

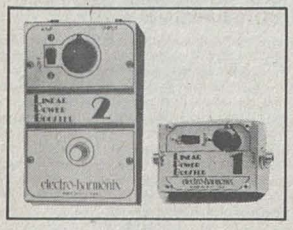
DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with *no* false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar/bass duets and answering bass runs.
AC only DELUXE 8" x 6¾" x 6" x 1½"
AC-DC STANDARD 6¾" x 5½" x 2¼" x 1 3/16"
AC-DC PEDAL 13" x 6" x 3¾"



THE RETURN OF FREEDOM

Measuring only 17" x 7½" x 6" and weighing just 16 pounds, the FREEDOM BROTHERS AMPLIFIER is by far the best and most powerful small, portable amp available. This re-released classic boasts a full 15 watts RMS of amazingly noise-free power driving two heavy-duty 5½" speakers. Features include Volume, Tone, and Bite controls; preamp output jack; overdrive capability; beautiful mahogany cabinet; and AC/DC operation with built-in rechargeable battery. Equally suited for studio, club, or wailing in the woods!



CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1, with a double male plug, will fit into into amp or instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.

LINEAR POWER BOOSTER-1—3" x 2" x 1⅛"
LINEAR POWER BOOSTER-2—5¼" x 3⅜" x 2¼" x 1½"

TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.

BIRD—3" x 2" x 1⅛"
TREE—5¼" x 3⅜" x 2¼" x 1½"

PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.

MOLE—3" x 2" x 1⅛" HOG'S FOOT—5¼" x 3⅜" x 2¼" x 1½"

WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet.

5¼" x 3⅜" x 2¼" x 1½"

The ATTACK EQUALIZER allows a guitar player to convert his Les Paul guitar into a Fender. It has a specially tuned 12-stage active filter that lets the guitar player select the fundamentals he wants, mix in and out the mid-range, and blend in a key range of 5000 cps high-Q bite frequencies, emphasizing the edge made when his pick plucks the strings—things that can't be done with a standard equalizer. Has fundamental, blend, and attack controls.

6¾" x 5½" x 2¼"

NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE 'CLONE THEORY' Chorus Effect double your live vocals or instruments, with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections—in fact, any instrument—sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates *both* echo and flanging *at the same time*. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.

8" x 6¾" x 6" x 1½"

TRY HENDRIX' SWEET SUSTAIN

Jimi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6¾" x 5½" x 2¼" x 1⁵/₁₆"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5¼" x 3⅜ x 2¼" x 1½"

MUFF FUZZ—This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1⅛"

ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger/Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!

DELUXE (AC): 8" x 6¾" x 6" x 1½"
STANDARD (DC or Adaptor): 6¾" x 5½" x 2¼" x 1⁵/₁₆"

MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output-mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1⅛"

3" x 2" x 1⅛"

SOUL FUZZ

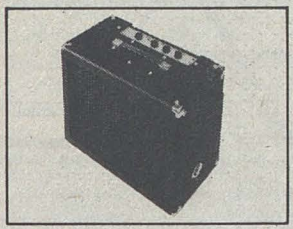
If you're into guitar sustain, you'll cherish the DELUXE BIG MUFF PI, an AC powered version of our celebrated BIG MUFF PI distortion device connected in parallel with a complete SOUL PREACHER compressor/sustainer. In a single chassis, these two units give the player a continuous range of effects, from clean *undistorted* sustain, through smooth distortion, to down home dirt. *Blending* uncolored sustain with any amount of moaning harmonic distortion is definitely the last word in funk. Dual outputs, power switch, and brilliantly plated case finish off this ultimate sustain machine.
8" x 6¾" x 1½"

FULL CHORUS EFFECT PLUS NOISE-FREE ECHO, FLANGE, FILTER MATRIX

You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

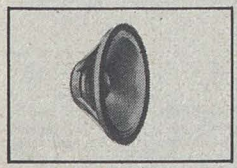
1. FLANGE—the first reasonably-priced *NOISE-FREE* Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls.
2. SLAPBACK—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange.
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging.

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "foldback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered.
8" x 6¼" x 6"



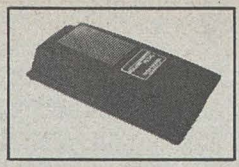
THE DIRT ROAD SPECIAL

Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability. A built-in SMALL STONE (the world's most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique. This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use.
24.5 lbs. 17¼" x 14¼" x 9¼"



GUITAR SPEAKERS WITH FEELING

Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS. For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers, as well as the early Vox amps used by the Beatles. This full, rich, sustaining guitar sound is heard in concert and on recordings by Eric Clapton, Jimi Hendrix, The Who, Dickey Betts & The Allman Brothers, Ritchie Blackmore, Kiss and countless other artists. CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself. CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat, funky and harmonically rich. Precision made in Suffolk, England, the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix.
Available in 12" and 15" models for guitar, bass and P. A.



VOLUME AND PAN PEDALS

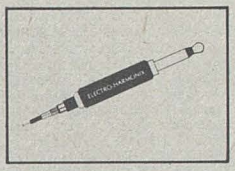
The ELECTRO-HARMONIX Volume and Pan Pedals are distinguished by their extremely durable materials and solid construction which create an authoritative heft promising many years of good service. The Volume Pedal is irreplaceable for accenting solos or parts of solos and is uniquely effective in shaping the envelope of your playing for tape reverse simulation and other dramatic effects. In addition to performing all the functions of the Volume Pedal, the Pan Pedal provides complete player control of sweeps from amp to amp, or a moving mix of two accessories.
13" x 6" x 3¾"

THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a *footswitch* for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion, and wide dynamic range, the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments, P. A. systems and tape recorders.
8" x 6¾" x 6" x 1½"

SOUL PREACHER SAVES YOUR NOTE

Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain. It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range. (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack. Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt battery or AC-adaptor powered.
5½" x 3⅛" x 2¼" x 1½"

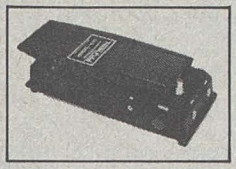


MILITARY/COMPUTER CABLE: THE BEST IN THE WORLD

Our famous MILITARY/COMPUTER Cables are the finest available anywhere. They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction. All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable.

A SINGLE SHORT DELAY

The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price. Featuring the latest in analog delay circuitry, they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater. A Blend control allows mixing of the delay signal with the straight signal in any proportions desired. And both units have switchable noise filters. Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator. AC-DC.
5¾" x 3⅛" x 2¼" x 1½"



AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician. Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. The resulting sound is startling with guitar, astonishing with bass. Besides foot-speech, superior wah and mouth-tube timbres are obtainable through variations in playing technique. One adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC-DC.
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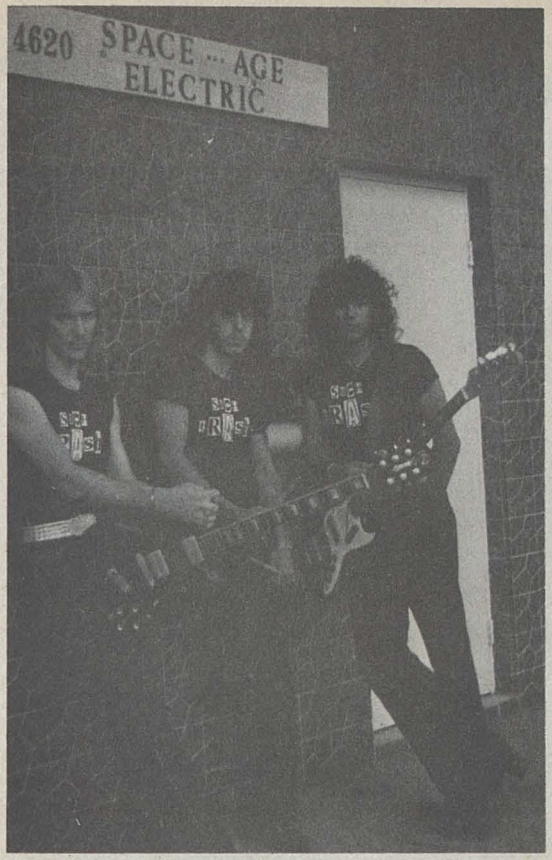
more NEW BANDS

This is where it begins . . . with a hope and a prayer and lot of determination. As especially the last year has shown us, there can be no barriers to success if you believe in your strength as a band. Join the guitar army today; send an 8x10 b&w photo to ROCK SCENE, Dept. NB, 358 Fairwood Road, Bethany, Conn. 06525, and declare yourself for the future.

The Welders, *from St. Louis, Mo., are mid-teens who put the slashes between "pop/mod/new wave rock 'n roll combined with an outrageous sense of fun." They are: Stephanie (vocals), Jane (drums), Rusty (guitar), and Caroline (bass), with headquarters c/o Revenge Records, P.O. Box 442, Bedminster, New Jersey 07921. (photo by Uncle Art)*

Taste *send their picture from all the way around the globe in Melbourne, Australia. Virgil Donati drums, Ken Murdoch and Joey Amenta split lead guitar and vocal chores, and Michael Gemini plays bass. They have an album called* ***Knights of Love,*** *more of which can be heard through 20 Arana St., Nth Balwyn 3104 in their hometown.*

Kenn Kweder and his Secret Kidds *are long-time attractions of the Philadelphia scene. From left to right: Chris Larkin, keyboards; "Hammerin' Hank" Ransome, drums; Johnny Sacks, bass; Kenn Kweder, vocals; Allen Douglas James, guitar; and Dennis G. Sheridan, guitar. (thanks to B. Sample)*



Such Trash *promises to "keep ya rockin' till Hell freezes over." Well, lead the way to Ft. Lauderdale, Fla.! Mickie Slik is guitarist, Joey Callairi drums, and Robert Remias kicks in the bass. (Pic: Cindy Ward)*

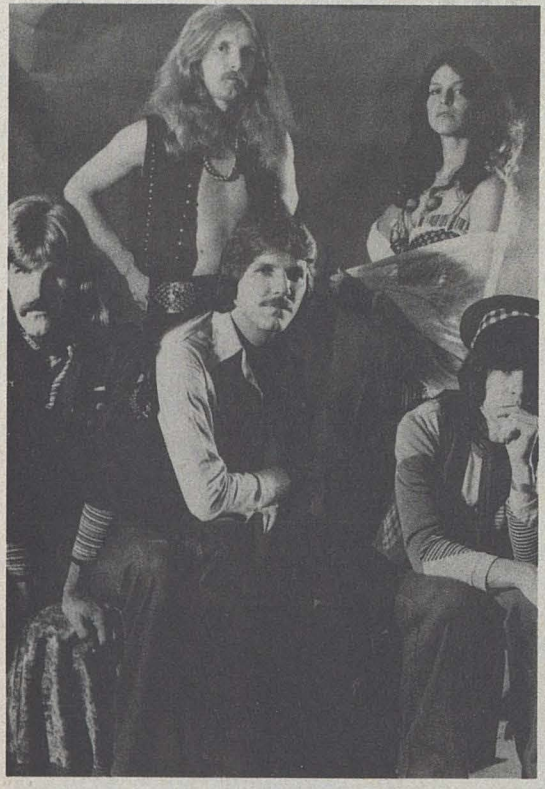
Out of Akron, Ohio, these have to be the ***Rubber City Rebels.*** *Bounce your way over to the Clone Records, P.O. Box 6014, Akron, Ohio 44312, and meet Donny Damage, bass; Mike Von Hammer, drums; Buzz Clic, ld. guitar; and Rod Bent, lead vocals.*

The Crucified *look ready to terrorize Chicago with their latest EP, available from Power Records, Box 41368, Chicago, Ill. 60641: Steve Virgilio, drums; Nicki Michaels, guitar; S. A. Barker, vocals; Dave Bahlken, bass.*

Whiteboys *buzz out of Newark, New Jersey. There's Steve and Jamie on guitar, Death on bass, and Ant on drums. Drop a line and sinker to 579 Valley Rd., W. Orange, N.J. 07052.*

more NEW BANDS

The Action *are making a lot of rock and roll out of Ottawa, Ontario, Canada (1145 Rockingham St.) They like hard British blitzers, and are Shot McDonald, drums; Brick McDonough, bass; Ted Axe, ld. vocals; and the Phantom brothers, Paul and Johnny, on guitar.*



Bon Voyage *are a Cleveland-based band spreading throughout the midwest. Richard Anderson and Susan Lynch are up top, while Dave Alexy, Mick Sabol, and Al Globokar take a seat. (Write: Jon Dotts, 1305 Hathaway Ave., Lakewood, Ohio 44107)*

Sugar *were born in Rochester, N.Y. but soon headed toward the southeast where they're a highly-regarded club and concert band: Dave Johnson, bass; Tom Cook, keyboards; Scott Fayna, drums; Tony Richards, vocals; Kevin Burke and Malcolm Hooper, guitars.*

If they come from Detroit, they know full well the meaning of hard rock. ***Mugsy*** *is Dave Vought, on guitar, vocalist Steve Pratt, drummer Fred Schmidt, bassist Pete Bankert, and guitarist Joe Gaydos.* □

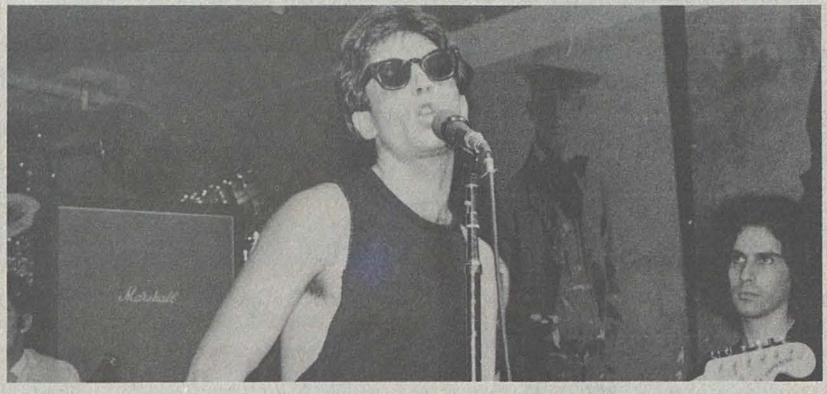
Danny Fields reacts as John Waters ("Pink Flamingoes", "Female Trouble", "Desperate Living") tells Cyrinda Foxe how he loved her in "Andy Warhol's Bad".

KONELRAD DEBUTS AT CBGB'S

Popular Bowery club CBGB's was packed for Konelrad's first public performance. Scenemakers were out in full force to witness the onstage singing debut of writer Glenn O'Brien, who stunned the crowd with a charismatic stage presence and unique vocal style.

Photos: Bob Gruen

Glen lets loose on "Seize the Means of Production".



Luigi takes a solo.

Konelrad consists of (left to right) Guy Melodia, Luigi Scorcia, Gregory Fleeman, Glenn O'Brien, Mark Braverman, and Douglas Kelley. □

West 48th Street in New York City is a landmark address for rock musicians—that's where all the big music stores are located. Whether it's a stack of Marshalls or a couple of picks, this is the place to go. And Blondie did just that in search of new guitars.

SHOPPING WITH BLONDIE

Photos: Bob Gruen

Debbie Harry checks out the guitars in the window as Blondie six-string man Chris Stein steps into the store.

James Destri checks out a Les Paul, Debby checks out Gruen, and Chris tries a vintage Gibson Firebird.

Then Chris tries the Les Paul, James tries the Firebird, and Debby talks to Gruen. □

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OLD DISCS

(continued from page 30)

to cultivate before it peaks and everyone jumps on the bandwagon, such is probably the case with our subject, but, whatever the reason, peak, it eventually did! 1970, 1971 and 1972 went by routinely enough. Blue Thumb Records made available two great marble colored vinyl record albums; Dave Mason's 'Alone Together' and also Buddy Guy and Junior Wells, these were store buyable for a few months and eventually went back to black! 1971 brought the release of John & Yoko's 'War is Over' a green single which is available today for a few dollars. Also a yellow YES single entitled 'Roundabout' which was a D.J. and Todd Rundgren's accomplishment 'Something/Anything', a double album; one red, one blue and they were sold in stores coinciding the LP's release. In 1973 Capitol Records released Grand Funks' 'We're an American Band' LP and single on bright yellow vinyl, also available in the stores they fetch $5 for the single and $10 for the album. Appropriately titled, J. Geils Bands' 'Bloodshot' album on Atlantic Records was blood red and also eventually became black! The ad reads 'we are sending you this gold copy six weeks before it becomes gold' and that is the way R.C.A. promoted a D.J. forty-five for the Reunion—'Life is Rock But the Radio Rolls Me' in 1974 and guess what? It reached #1 on the charts! So the following month the same treatment was given for the Tymes' 'You Little Trustmaker' but this one, though selling quite well, didn't reach gold, nice try boys!! 1974 also yielded another great issue, an Elton John, D.J. Capt. Fantastic & The Brown Dirt Cowboy album in brown vinyl and there were only 1,000 of this heavy-duty unit made!! One other special D.J. edition in that year was a rosy red Faith, Hope and Charity LP on Sceptor Records.

In 1976 all hell broke loose and the colored record was everywhere and almost every major lable got involved. Parrelling the creation of the in-store 12" diameter single, and the emergence of disco music! Twelve inch singles are exactly what the name implies and were originally intended for disc jockeys in clubs and discos, however, their popularity grew and retail stores began to carry these rather strange looking discs for public sale! 12" singles are supposed to have a slightly better sound due to a larger groove separation. Some of the more popular ones were Ronnie Spector (DJ) on Tom Cat Records in red vinyl, Sammy Hagar on Capitol also in red, Elton John "Get Up and Dance" (DJ) in blue vinyl, and the Rolling Stones "Black & Blue" (DJ) on a striking black and blue vinyl. The Stones single can bring $20 or $25 already!! In that year import band Faust and the New York Rubber Rock Band released albums on completely clear plastic, both are very rare. Also during that year Irene Cathaways' disco single (DJ) on the Record Company label was milky white and this is also quite rare.

Nineteen-seventy-seven is just about over and already there have been more colored pieces released than any other year, in no chronological order some of this year's releases were a Jackson Five LP that on select promo copies had pictures of the members' faces across the album.

DIAL 801 FOR MANZANERA

Phil Manzanera is most well known on this side of the Atlantic as one of the creative rock guitar elements of Roxy Music. Recently Phil has worked on a project/group called 801 in his spare time (he's also toured the world with Bryan Ferry). Now 801 has come into its own with (from left to right) Paul Thompson, Simon Ainley, Bill MacCormick, Manzanera, and Dave Skinner as the present line-up. (Past 801's have also included Eno and other rockers). 801 is on tour in England and has a new album on Polydor, "Listen Now". The album includes the first use outside of 10CC of the synthetic and fabled 'gizmo' box, plus some outstanding composing and execution of both vocal and instrumental sounds. □

Capitol Records released a yellow Starz album limited to 10,000 copies and two different yellow singles which were sold in stores. This was followed by the Pink Parker, a 45 (sold in stores) for Graham Parker on Mercury Records in pink vinyl. Three different 1977, E.L.O. items were on colored plastic greatest Hits album (DJ) on U.A. Records in yellow and worth approx. $20., a 12" DJ single for 'Livin Thing' on blue, worth about $15 and a single for 'Telephone Line' that sold in the stores that is worth about $3. There is also a E.L.O. double live album not yet out that will feature blue wax on the first 10,000 copies. Some of the forty-fives released were a U.F.O. 'Too Hot To Handle' on Chrysalis Records in red vinyl and sold in stores, also Epic Records' Suzi & The Red Stripes (DJ) single in red (this band featured Wings and Linda McCartney), a Jefferson Airplane (DJ) forty-five of 'White Rabbit' which was made for the group's 10 year anniversary and about only a 1,000 were made. There is also a Brothers Johnson (DJ) picture sleeve single in red that also features a strawberry scent to it. This was followed by a 12" red single available in the stores w/ a scent also included. Another 12" single just released is a Television one in green on Elektra Records. Albums this year include Elvis' 'Moody Blue' an album put out before his death and is on R.C.A. Records in blue vinyl. This Elvis disc is still found in stores. Be-Bop Deluxe's 'Air Age' on Capitol Records is a two album set sold in stores that has one black and one milk white LP's. Casablanca Records presented two color discs in 1977; the soundtrack for the movie, The Deep in blue vinyl and Paul Jabara's 'Shut OUT' on red plastic. Dave Mason's new album on Columbia Records (DJ) is blue and is worth more than his older multicolored Dave Mason disc.

One earlier jazz and folk series from 1958-68 that offered all colored 45's, 10" and 12" discs for store sales was Fantasy Records. Their jazz singles were red, the folk green with Fantasy artists such as the jazz great; Dave Brubeck and Lenny Bruce.

There have been numerous Canadian and French colored discs as well and I'm sure some we missed, however, you can be sure this cross section is fairly complete and here is one that is not even out yet; a Crawler album on Epics label in clear plastic with snakes inside, I just hope the snakes aren't alive!!!

Till next time.....□

COMICS

(continued from page 14)

Rebellion? the Empire? Where is the Force?? There are so many built-in opportunities for grand space opera on a galactic scale that this "Magnificent Farce" is hard to understand. We can only hope that Roy has something more to-the-point waiting in the wings, and that he will get to it quickly.

OTHER SPACE HEROES

Meanwhile, Luke Skywalker's great grandaddies will once again be getting a work-out. Dino De Laurentiis has acquired the rights to FLASH GORDON. Word has it that he will spend $50 million developing Flash as a wide-screen spectacular and perhaps as a TV series too. And Filmation Studios is producing an animated version of Flash, either as a feature-length TV special or for theatrical release. Plus: BUCK ROGERS will be on the tube in February, on NBC. Thirteen episodes are being filmed as a mid-season replacement. It will be an updated version starting in 1977 when Buck takes the big sleep and winds up in the 25th century. There are also several other TV space fantasy projects in the works . . . I'll be telling you more about them as things develop. □

JEWELRY THAT ROCKS ON . . .

"King Of Rock" only $5.98

This medallion has a double sided crystal ball centered in a golden circle twirling with a photo of ELVIS and "KING OF ROCK, 1935-1977" memorial inscription on the other side.

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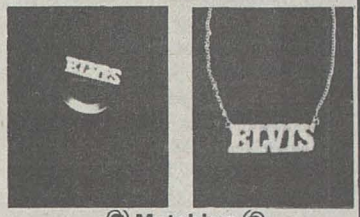
This necklace is an exact replica of the KING'S actual dog tags, expressing the patriotic loyalty of his "service days."



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Please include a $.50 postage and handling charge per item.

DOC ROCK

(continued from page 5)

Toronto's The Dishes have a four-song EP cleverly titled *Fashion Plates*. It's $2.50; interested silverware should contact David Buchan, c/o Art Metropole, 241 Yonge St., Toronto, Ont. Canada . . . . Pistol Whip is from Erie, Pa.; their hard-edged single (w/pic sleeve), "Heartthrob/Untouchables" can be ordered ($1.75) from John Drumm, Jr., 5332 Grubb Rd., Erie, Pa. 16506 . . . . Half Japanese, composed of David and Jad Fair, are the zaniest of all. Not since the Shags has there been such an avant-ground combo. Their 9-song EP (yes, true), *Calling All Girls*, is available from 3477 Uniontown Rd., Uniontown, Maryland 21157.

And while you're listening, here's some reading matter that bears scrutiny: Robert Colby's *Frenzy*, 310 Franklin St., Boston, Mass. 02116; *Parisienne Visions*, the first book by poet Lori Green (recently featured in *Rock Scene*) at $2.25 from 236 Rhine St., San Francisco, Calif. 94112, night dreams and street fantasy; the always devastating *Search and Destroy*, subtitled "New Wave Cultural Research", c/o City Lights, 261 Columbus, San Francisco, Calif. 94133—Vale's the mutant to see; and most exotically, Cee Walker sends along Australia's contribution to the good fight, *Pulp*, 452 Barkers Rd., Hawthorn, Vic., 3122. We took it over; now let's create it.

Doc Rock will answer your questions on any phase of rock and roll in every issue. Send all queries, comments, additional information etc. to Doc Rock, c/o Rock Scene, Four Seasons Publications, 358 Fairwood Road, Bethany, Conn. 06525; sorry, no direct mail individual replies are possible. □

DOC ROCK'S CORRESPONDENCE CLINIC

Pens poised? Here's a new batch of potential friends . . . and remember, when you write to us, please list only one or two favorites. Things can get a mite crowded in the waiting room. . . . Greg Yates is currently incarcerated at London Correctional institute, #144-499, Box #69, London, Ohio 43140, and is looking for "a common bond of understanding and friendship." . . . Maybe he should get together with Rhiannon, 7475 Morgan Rd., Bldg. 14, Apt. 1, Liverpool, N.Y. 13088, who wants to "compare backstage experiences" with other girls . . . Art Ramos, 5909 Royalgate #427, San Antonio, Tx. 78242, wants to hear from anyone into the 1968 Yardbirds with Jimmy Page . . . Bill Genova, 108 Douglas Rd., Needham, Mass. 02192 would like to trade tapes . . . William Rosenlof, 801 Airport Hts., #318, Anchorage, Alaska 99504 is into Cheap Trick and AC/DC . . . Jawohl! Kevin, of 302 32nd St., N.W. Canton, Ohio 44709 wants to contact friends of Hawkwind, UFO, Scorpions, and a host of obscure German bands (GuruGuru?) . . . Rich Derringer devotees: Rose Schoedel, 190 Central Ave., Buffalo, N.Y. 14206 . . . Tom Eakin, 3706 Traynham Rd., Shaker Heights, Ohio 44122 wants to get in touch with New York Dolls fans . . . Rainer Gerhardl, 68 Saalfeld, W. Pieck Sl:24, DDR wrote in a foreign language, and so I only know he's "blonde . . . 20 jahre all . . . Boy" . . . Cary Collins, 339 Brooks Rd., Bethany, Conn. 06525 likes Ian Hunter, Stones, Patti Smith Group and "new wave bands" . . . Zep Rulz? Ellen Syatt, 40 Phillips Ave., Lynn, Mass. 01902 . . . Similar Zep fans are Barb Bennette, 4193 Waterloo Rd., Atwater, Ohio 44201 (likes the Stones too); and Terry Copeland, Route 3, Box 213, Philadelphia, MS. 39350 (also Dylan and the Framp) . . . Bay City Rollers luvers, try Patty Prusinowski, 812 So. Howard St., Phila. Pa. 19147 . . . Jacki Ramirez, 3415 Eleanor Pl., National City, Ca. 92050 goes wild, wild, wild for the Dictators, Mink De Ville, Patti Smith, Lenny Kaye, and Richard Hell . . . Chip Jacobs, 11 Dowlen Pl., Beaumont, Texas 77706 is a fan of Miriam Linna and an admirer of the Cramps . . . Ramones, Blondie, and the Framp: Maryellen Merritt, 1 Alder St., Yonkers, N.Y. 10701 . . . Dawn Wirth, 7621

Kim Phillips and Lori Spillman, of P.O. Box 355, Yadkinville, N.C., 27055 refer to themselves as "two inspired lunatics".

Gentry Ave., No. Hollywood, Calif. 91605 digs Bowie, Sex Pistols and the Clash . . . Greg T., 11520 SW 57 Terrace, Miami, Fla. 33173; Dolls, Runaways, Ramones and Blondie . . . Martin L. Burgoyne, 2415 Rampler Rd., No. Graylyn Crest, Wilmington, DE 19810 enjoys Iggy, Bowie, Eno, and Roger Daltrey. . . . Just Bowie? Deb Vanderstyne, P.O. Box 401, Ontario, New York 14519 . . . Bowie, Iggy, Lou? Tom Garretson, 79 Pheasant La., Willingboro, N.J. 08046 . . . Here's a specific request. Carol K. of RD4, Box 331, Mech, Pa. 17055, wants to hear from Mark the guitarist of Detroit's Ram Rods, whom she met at CBGB's on Sept. 3 . . . Debbie (Dacquiri) Dusa, 223 Maple Ave., North Haven, Conn. 06473 wants to hear from all hard rockers and especially boys who are over 14 and love Kiss . . . Speaking of Kiss: Anne Doyle, 225 New Milford Ave., Dumont, N.J.; Dave Thompson, P.O. Box 644, Dumas, Texas 79029; Jeremiah Guenter, 12 Brenway Dr., West Hartford, Conn. 06117; Sue Garrison, 8712 3rd Ave., No. Bergen, N.J. 07047; and Aces Wild, 1244 Albany Ave., Brooklyn, N.Y. 11203 . . . a 17 year old guitarist wants musicians, Runaways, and Hollywood Stars fans to write Roxie Terry, Rt. #2, Brices Prairie, Onalaska, Wisc. 54650 . . . Queen Royalists unite Lori Morris, Main St., Hampstead, N.Y. 03841; or Mandy Cartier, Box 932 Sooke, B.C. VOS INO, Canada . . . You know who the hardrockers are. If you like Aerosmith, Angel, Starz, Queen and on into the amp'ed up night, lick a few stamps in these directions: Debi Bergthold, 4225 Nova Dr., Santa Cruz, Calif. 95062 . . . Laura Miller, 900 Fifth St. E., Fort Frances, Ontario, Canada (also Hendrix!) . . . Debbie Strayhorn, 6104 Knight Pl., Greensboro, North Carolina 27410 . . . Kim Carbullido, 10305 N St., Omaha, Nebraska 68127 (also Richie Blackmore and Cozy (wow) Powell . . . Kelli Misner, 521 Jackson St., Hope, Tn. 47246 . . . Kay, Box #-221, Rt #2, Hammonton, N.J. 08037 adds Pink Floyd, braced by Stevie Lee of 35 Lafayette Ave., Somerset, N.J. 08873 . . . Joe Edwards, 352 Chestnut St., Indiana, Pa. 15701 . . . Michelle Morgan, R.R. #1, Box 241, Sharon, Tenn. 38255 . . . Ross Munro, 16 Bayshore Cove, Winnipeg, Man., Canada R2J-3G3 . . . Debbie Stein, 18 Vincent Rd., North Haven, Conn. 06473 (add Yes and Foreigner) . . . and Claudia Medeiros, 105 Stephen St., So. Dartmouth, Ma. 02748. □

FILM

(continued from page 26)

Anne Bancroft's appearance dancing *"Anna Karenina"*.

Anne and Shirley are terrific, the other women are adequate (there's even an aged Russian dance coach like Maria Ouspenskaya in *"Waterloo Bridge"*), and the men are completely cardboard George Brent nonenties as they should be in reborn Bette Davis vehicles. With one exception. The boyfriend of Shirley's daughter and premier danseur of her company is Mikhail Baryshnikov. The muscular young Russian blond doesn't say much and what he does say it's hard to understand, but he can leer erotically and sultrily, and he can dance—which he does a lot of—very excitingly. His debut in films is much more interesting than his comrade Nureyev's in the disgusting *"Valentino"*. Baryshnikov and the film itself should cause interest in dance to soar. All in all, *"The Turning Point"* is a tasty goulash of Hollywood vegetables and the most enjoyable Studio movie of the season.

To go from the dance to the *danse macabre*, John Waters' *"Desperate Living"* takes his savage and strange world a step farther. The director of *"Pink Flamingos" and Female Trouble"* places his characters this time in a fairy tale world, a city called Mortville ruled by the wicked Queen Carlotta. It's a bit like Cocteau's fantasies in *"Beauty and the Beast"* and *"Orphee"*, a never-never nightmare society where the insulted and injured rejects of society can fit in, can suffer and, yes, love and be loved in their unusual, but really harmless ways. The movie is as full of the seemingly grotesque as any of Waters' other brilliant visions, but what we see most clearly here is the truly grotesque is power and cruelty and meanness, not the odd or the perverse. Waters has bared his heart in this lovely film, with its triumphant Bacchanalian conclusion, like the end of Freaks. If you know Waters' films, you'll be moved by *"Desperate Living"*; if you don't, start here. □

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KISS- The hottest group in America. Latest design on the market. Sunglo Stickers put them on your note book, lunch box, desk, mirrors, car windows. $1.00 + 25¢ postage. Tommie's Custom Accessories, PO Box 354, Modesto, Ca. 95353

ABC PILLOWS are in! Make the scene with genuine hand made letter shams. $2.00 each. Lee Theriot, 307 James St., New Iberia, La. 70560

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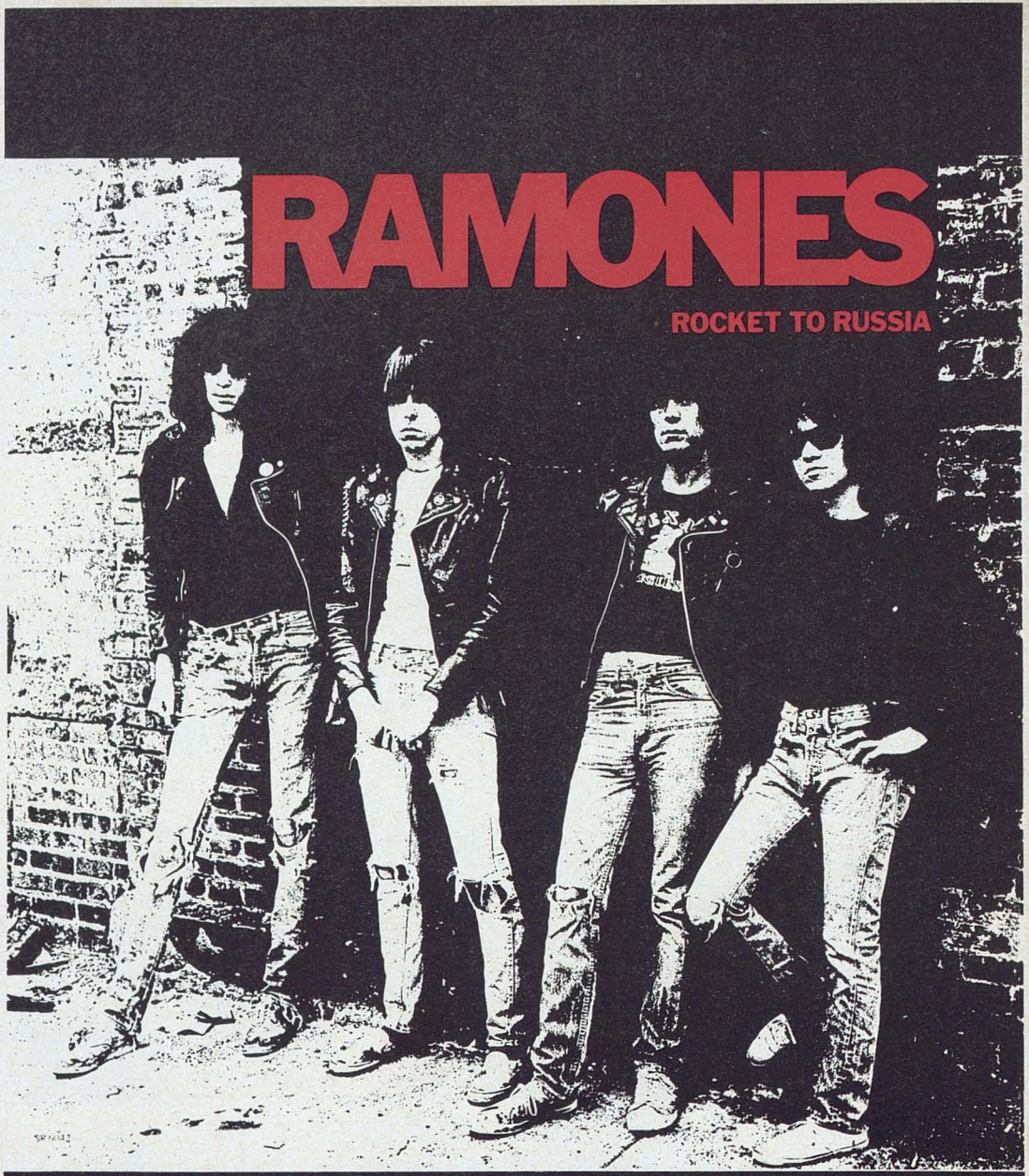

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